

**NEW SONY A7S BOASTS
ISO 409,600 & 4K VIDEO**



**PICS IN PERIL: 'ONE IN
FIVE' DON'T BACK UP**

Saturday 19 April 2014

amateur Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk



ON TEST

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POCKET ROCKET

The **Sony HX60** has 20.4MP and a 30x zoom – what's not to like?



INSPIRATION

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'OUTSTANDING QUALITY'

Vincent Oliver enthuses about Canon's latest A3+ Wi-Fi printer

FLOWERING ACHIEVEMENTS

Reader **Donna Rivers** explains the techniques behind her beautiful floral portraits

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You'll need:



Guidebook



Camera



Sense of wonder



Imaginary sword

It's not just the formidable exterior of Conwy Castle that'll take your breath away – so will the battlement views of the mountains and sea. Make sure you tick this off your checklist of Wales's three stunning World Heritage Sites to visit.

To find out more about what you can pack into your invasion of Wales go to visitwales.com

HAVE YOU PACKED FOR WALES?

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Amateur Photographer For everyone who loves photography

WHILE the internet and the abundance of photo-sharing websites such as Flickr and 500px offer a fantastic platform to have our images seen by a wider audience, it's all too easy to get tunnel vision and forget about all the other wonderful opportunities we have to showcase our images.

I'm reminded of this by the Sony World Photography Awards and particularly the Open Competition. These awards offer a fabulous opportunity for amateur photographers to have their work shown on the world stage. You may not agree with some of the winners – I'm not fond of the Arts & Culture and Travel winners, for example – but unless you enter, your image can't be considered.

I know through the submissions that we receive that AP readers are capable of some stunning photography, so why not make it your mission to enter a competition or two this year? While submitting images can be one of the more time-consuming elements of photography, the reward of seeing your images rescued from the shackles of your hard drive and hung on a gallery wall will be worth it. That's not forgetting the prize money too.



Phil Hall
Features & technique editor

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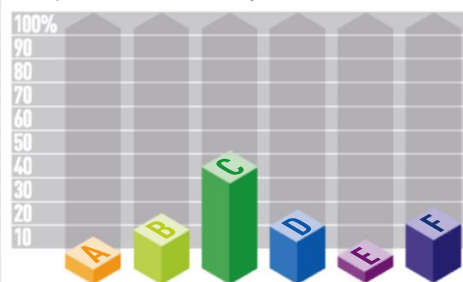
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Andrew Sydenham tests Manfrotto's redesigned and updated 055 tripod, and finds that it sets new standards for professional and enthusiast users alike

THE AP READERS' POLL

IN AP 29 MARCH WE ASKED... Which decade do you think produced the best-looking SLRs?



YOU ANSWERED...

A 1950s and earlier	5%
B 1960s	15%
C 1970s	41%
D 1980s	17%
E 1990s	4%
F 2000s and current	18%

THIS WEEK WE ASK...

What's most important to you in a camera's image quality?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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“Scott’s negatives can now take their rightful place in Cambridge”
Explorer’s archive saved, page 7

Alpha 7S boasts ISO 50-409,600 • 28-135mm lens • Out this summer

SONY ALPHA 7S RIVALS NIKON D4S IN ISO

SONY has unveiled a 12-million-pixel full-frame compact system camera, the Alpha 7S, which has an ISO range of 50-409,600 – exactly the same as the Nikon D4S.

The Alpha 7S is a 12-million-pixel FE-mount model aimed at serious photographers and videographers.

First impressions suggest the dynamic range will represent a serious challenge to the Nikon D4S, although AP’s technical team have yet to put the 7S through the testing mill.

Sony technical marketing manager Shiori Katsumata told AP: ‘We are proud of the image quality – so you can take a picture in a situation which wasn’t possible previously...

‘We are not focusing only on videography, but also on the still image.’

Sony claims that the Alpha 7S’s ‘unprecedented dynamic range’ is ideal for ‘high-contrast scenes, effortlessly handling extreme highlights and rich,

deep blacks in the same frame’.

In a statement, Sony added: ‘Because of the image sensor’s extraordinary sensitivity, the amount of light it can collect is dramatically increased compared with conventional cameras...

‘With an effective pixel count of 12.2 million, the size of each individual photoreceptor site is significantly boosted to increase their light-gathering power.’

Meanwhile, key to the new camera is the addition of 4K video. However, this is only possible using a separate recorder or a solid-state drive with an HDMI input.

Katsumata said she expects the Alpha 7S to appeal to news journalists.

‘Thanks to the full pixel read-out from the whole of the 35mm full-frame sensor, there’s a notable absence of undesirable aliasing (moiré) effects and “jaggies” that betray lower-resolution video,’ claims Sony.

Sony has also announced



First impressions of the Alpha 7S suggest that the dynamic range will pose a serious challenge to the Nikon D4S

the development of a 28-135mm f/4 FE-mount, power zoom lens, designed to be suitable for video shooting, which is expected out in August or September.

Sony claims that, in APS-C crop mode, the Alpha 7S

supports high-frame rate video shooting at 120 or 100 frames per second with HD resolution.

The Alpha 7S is due out in the summer at a price yet to be announced, although AP expects the camera to cost at least £2,000.

SNAP SHOTS

● More than 100 slides from Captain Scott’s last expedition to the Antarctic, reportedly bought from a ‘rag-and-bone’ man for half a crown (12p), sold for £6,200 at auction – more than five times their expected value of £800-£1,200. Seller Michael Wilson, who inherited the collection, told *BBC News* it was ‘just stuff I’ve hoarded over the years’. The images were shot by expedition photographer Herbert Ponting.

● Canon has churned out its 250 millionth digital camera since the onset of the digital revolution in the mid-1990s. The PowerShot 600, unveiled in July 1996, marked the company’s mass-market arrival in the digital era, although it had released the EOS DCS, a professional digital SLR system in a tie-up with Kodak, in 1995.

TRIBUTES TO PHOTOGRAPHER KILLED IN AFGHANISTAN



TRIBUTES have been paid to an Associated Press photographer who was killed when an Afghan policeman reportedly opened fire on her car in Afghanistan on 4 April.

German photographer Anja Niedringhaus, 48, (pictured left) died instantly and Canadian-born AP journalist Kathy Gannon, 60, who was shot three times, was reported to

be in a stable condition as we went to press.

The pair had been in a convoy of election workers delivering ballots, in their own car, in eastern Afghanistan.

AP executive editor Kathleen Carroll said: ‘Anja and Kathy together have spent years in Afghanistan covering the conflict and the people there.

‘Anja was a vibrant, dynamic

journalist well loved for her insightful photographs, her warm heart and joy for life. We are heartbroken at her loss.’

AP president Gary Pruitt spoke of Anja as ‘spirited, intrepid and fearless’, adding that she was the 32nd AP staffer to die since the agency was founded in 1846.

In December 2012, AP reviewed Anja’s book *At War*.



Do you have a story?

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Granted, it was hardly the crime of the century, but 'a man has been arrested and is in custody at Felixstowe charged with stealing a Leica camera by obtaining it through an advertisement in "AP"', screamed the top story in the journal's *News and Review* section, which warned: 'This man may have obtained a number of cameras, as well as cash and film, by communicating with AP advertisers, using a variety of names. Any reader who within the last two years has lost a camera, or money, as a result of correspondence arising from an advertisement in AP is asked to send a full statement of the case to the East Suffolk Police...'

NEWS and REVIEWS

Have you been swindled? A man has been arrested and is in custody at Felixstowe charged with stealing a Leica camera, by obtaining it through an advertisement in "A.P." This man may have obtained a number of cameras, as well as cash and film, by communicating with "A.P." advertisers, using a variety of names. Any reader who within the last two years has lost a camera, or money, as a result of correspondence arising from an advertisement in "A.P." is asked to send a full statement of the case to the East Suffolk Police, Police Station, Felixstowe, Suffolk.

Stolen, on the night of Apr. 6th, from the premises of Messrs. Sands, Hunter & Co. Ltd., 37 Bedford St., Strand, W.C.2. Contax I, f/2.8 Sonnar No. 186409; Tenax II No. 74476, f/2.8 Tessar No. 846648; Tenax II No. 75470, f/2.8 Tessar No. 184630; Kine Exakta No. 613560, f/2.8 Tessar No. 1937529; Kine Exakta No. 558082, f/2.8 Biotar No. 2585628; Leica IIIA No. 309776, f/1.5 Xenon No. 280113; Agiflex (minus back) R.1163, f/3.5 Tele. Megor No.

CLUBNEWS

Club news from around the country

HAILSHAM PHOTOGRAPHIC SOCIETY

Members are gearing up to host their annual exhibition from 16-21 June. It takes place from 10am-4pm at the Charles Hunt Centre (Age Concern Building), Vicarage Field, Hailsham, East Sussex BN27 1BG. The free-to-enter show will feature around 140 prints, with a raffle for the chance to win a print. Visit www.hailshamphotographicsociety.co.uk



Stylus SH-1 costs around £350

OLYMPUS BRINGS 5-AXIS STABILISER TO COMPACT

THE OLYMPUS Stylus SH-1 is the world's only digital compact to feature 5-axis optical image stabilisation, designed to control and reduce blur in five planes of movement.

The Stylus SH-1 inherits the TruePic VII image processor from the OM-D family and a design echoing the Olympus Pen series, with an aluminium alloy body, metal finish and synthetic leather grip.

Olympus claims the system works so well that 'you can shoot long full HD movies from the back of a moving scooter'.

The newcomer houses a 16-million-pixel BSI CMOS sensor and a 24x optical zoom lens with a focal range of 25-600mm (35mm equivalent), plus an integrated level gauge or 'artificial horizon' for keeping images straight.

Focus and framing can be monitored and controlled via the 3in, 460,000-dot LCD touchscreen.

On-board Wi-Fi means the camera can be controlled remotely via a smartphone.

The Olympus Stylus SH-1 is due in shops from the end of April, priced £349.99.

'MOON' HASSELBLAD CAMERA FETCHES £1/2M

A HASSELBLAD camera that is said to have been taken to the Moon during the Apollo missions and one of only a handful to be brought back, has fetched €660,000 (more than £550,000).

The Hasselblad Lunar Module Pilot Camera was used by astronaut Jim Irwin on Apollo 15 in 1971, according to the Westlicht auction house in Vienna, Austria.

The camera is hailed as one of up to 15 used on the Moon surface during Apollo missions 11-17.

However, it was not the only one to

return from the Moon, say experts, despite media reports to the contrary over the past few weeks.

'Some 12 cameras were left on the Moon, as the astronauts only took the film magazines back home in order to

take lunar rocks in the equivalent of the weight of the cameras,' said a Westlicht spokesman.

The Hasselblad 500 model carries a 60mm f/3.5 lens and 'control tabs' designed for space gloves.

The camera was sold to the head of a Japanese retail chain called Mr Fujisawa.



SNAP SHOTS

● Photographer Bob Carlos Clarke's former agent has helped launch an agency for photographers whose work is displayed at a London gallery that opened following the legend's death in 2006. Ghislain Pascal says the agency will represent the work of The Little Black Gallery's fine-art photographers, for commercial and editorial work.

● A pair of Hasselblad Lunar cameras sold for three times their retail value at a charity auction. The 'Olive Wood' versions fetched \$54,500 (more than £32,000) at the sale in Florida for a spina bifida charity. The camera carries a retail value of £5,400.

● Five men have been found guilty of charges linked to the gang-rape of a photographer in Mumbai, India. The 22-year-old photojournalist had been working as an intern on an English language magazine when she was raped while on assignment in August last year. The victim cannot be named for legal reasons.

Foreign Office assesses new Hungary law

BRITAIN PROBES STREET PHOTOS TOURISM THREAT

AP RIGHTS WATCH
Committed to defending your photographic rights!

A REPORTED ban on many street photos in Hungary under new privacy rules has prompted the UK government to assess the potential impact on British travellers, following a call by AP.

Last month, the Hungarian government issued a new 'civil code' that reportedly requires the photographer to obtain consent from everyone in a picture who is identifiable, regardless of whether or not the image is published.

The law, which apparently took effect on 15 March, could mean that a photographer could, for example, run the risk of being



sued if a person wanders into shot and doesn't want their picture taken.

Legendary war photographer Robert Capa, a founding member of famed picture

agency Magnum, was from Hungary.

Hungarian photojournalist Gabor Monos told AP that photographers are under 'constant threat' in his country, although he says he doesn't expect the new law to spell the end of photojournalism.

The UK's Foreign and Commonwealth Office (FCO) is looking into the potential impact on Britons travelling to Hungary, but says it is still waiting for clarification.

FCO staff at the British Embassy in Budapest are speaking to legal advisers about the law and 'what it might mean for British nationals'.

The Hungarian Tourist Board is also looking into the possible implications.

SCOTT'S RESCUED PHOTOS ON SHOW

PHOTOGRAPHIC negatives captured by famed Antarctic explorer Captain Scott during his last expedition are set to go on public show after a race to save the historic archive ended in victory for campaigners.

Previously thought to have been lost for ever, the collection of 113 negatives, captured by Captain Scott in 1911, risked ending up overseas and unavailable for future research and public exhibition in the UK.

However, the National Heritage Memorial Fund has stepped in to rescue the treasured images by awarding a grant of £233,450 to the Scott Polar Research Institute in Cambridge.

The funding means campaigners have the £275,000 needed to buy the archive.

Sir Ranulph Fiennes, who spearheaded the campaign and launched a video appeal



Henry 'Birdie' Bowers, Cape Evans, October 1911

to save the pictures, said: 'If the Scott Polar Research Institute had not been successful, then there was every chance that they would have been sold abroad and into a private collection.'

He added: 'Scott's negatives can now

take their rightful place in Cambridge alongside the camera on which they were taken, as well as the remaining Scott and Herbert Ponting prints – all of which speak so powerfully to us of the courage and sacrifice of those on the British Antarctic Expedition.'

The images will go on show in a public exhibition, following conservation and research, at a date to be decided.

Professor Julian Dowsdeswell, director of the Institute, said that 'once digitised, we will ensure that these resources will be within reach of a worldwide audience'.

Dame Jenny Abramsky, chair of the National Heritage Memorial Fund, said: 'As precious as the corresponding original prints, these negatives record not only day-to-day life in the Antarctic, but also the development of Scott's photographic skills.'

The National Heritage Memorial Fund describes itself as a 'fund of last resort to save items of outstanding importance to the nation's heritage'.

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FOOD PHOTOGRAPHERS ON FIRE

THE CREAM of the crop in food photography has gone on show in an online gallery.

The gallery will showcase 400 images chosen from more than 6,000 entered into the Pink Lady Food Photographer of the Year 2014.

They include people cooking, farming and celebrating food, and were selected by a judging panel that included Jamie Oliver's

photographer David Loftus.

The winner of the £5,000 top prize will be announced on 23 April and the best 100 photos are due to go on display at the Mall Galleries in London from 24-27 April.

In February, the contest's UK founder, Caroline Kenyon, spoke out after a reported crackdown on restaurant diners taking pictures of their meals.

She urged chefs to 'embrace' food photography.

To view the entries, visit www.pinkladyfoodphotographeroftheyear.com.



© JONATHAN BRISSEN

20% suffer lost or stolen images

'ONE IN FIVE' FAIL TO BACK UP

ONE IN five people have never backed up their digital devices, despite the same share having lost one or had it stolen or damaged, a UK poll reveals.

With one trillion photos predicted to be captured this year – fuelled by the 'selfie' explosion – the news has sparked concern that many precious images will be lost.

The survey by Acronis, a data protection software provider, found that of those who back up data, only 24% had done so in the past week.

Almost half (42.5%) of consumers back up data on USBs or hard drives, while only 18% used a cloud-based service.

'With the rise of the "selfie" and the increased use of music and videos, many consumers would be completely lost if something happened to their digital device,'

said an Acronis spokesperson.

'But, unfortunately, most don't realise the dangers until it's too late.

'Consumers need to be educated on the importance of backing up and protecting their data, and how easy it is to implement a solution.'



One trillion photos are expected to be captured worldwide this year

SNAP SHOTS

● The chance to photograph 'iconic Scottish wildlife' is offered in a series of hide-based photography packages on the Glen Tanar Estate in Royal Deeside. Organisers promise the opportunity to photograph golden eagles and red deer, for example. The first course, focusing on hen harriers, is

expected to take place from early June ('depending on breeding success'). The

one-day course costs £200. For details visit www.glentamar.co.uk or call 01339 886 451.

● Camera bag maker Nest has added shoulder and top-loading models to its range, prompted by demand for CSCs and compact DSLRs. Prices start at £24.99. For details visit www.nest-style.com.

HTC PHONE COMES INTO FOCUS

THE NEW HTC One (M8) smartphone boasts Duo Camera technology, designed to make it easier for the device to determine when to apply a bokeh effect, for example.

The smartphone uses two cameras, slightly offset from each other, to help it judge the distance of objects in a scene. Software then blurs the

background, to mimic the effect of using a wide-aperture lens and create professional-looking images more usually associated with larger-sensor cameras.

The HTC One (M8) also features a 5in screen and a front-facing camera for self-portraits. It costs around £500.

● For our hands-on preview, see next week's issue



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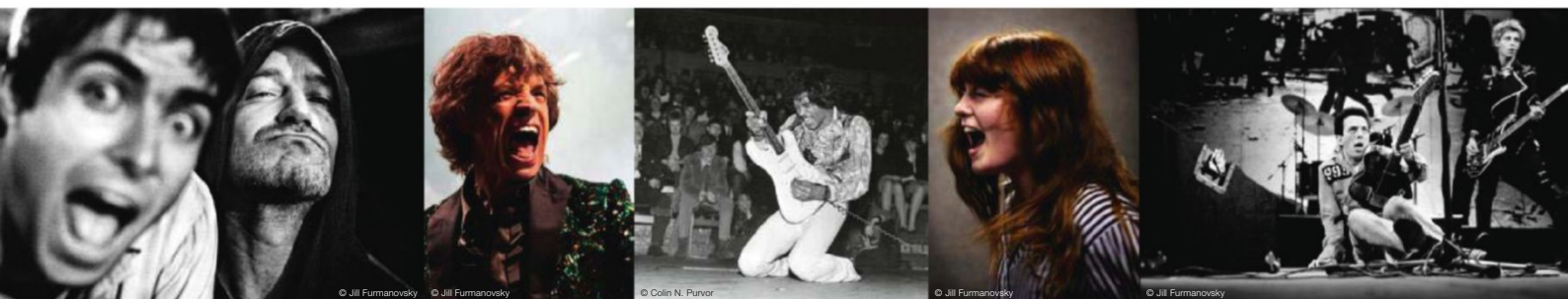
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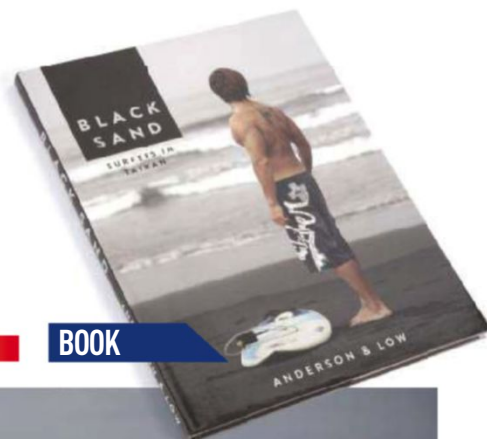
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OLYMPUS

APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK

© ANDERSON & LOW



Black Sand: Surfers in Taiwan

By Anderson & Low, with Simon Barnes

Lucky Panda Press, £35, hardback, 88 pages, ISBN 978-0-95589-974-4

AS HE emerges from the water onto the black volcanic sand that characterises the beaches of Yilan, Taiwan, a surfer is stopped by two photographers who ask for his picture. He acquiesces, but there's a look behind his eyes as he poses. 'Why exactly,' his expression asks, 'was this deemed worthy of a photograph?'

At least that's what I thought I saw on many of the subjects' faces in *Black Sand*, by acclaimed duo Anderson & Low. Documenting the surfers, but not the surfing (nowhere in the book does anyone

ride a wave) of Taiwan, it sweeps away the prevailing Western image of surfing as the province of sun-bleached Californians. This is interesting, but maybe not as revolutionary as the photographers think it is. Anderson & Low assert that to us a Chinese person surfing is an unheard-of prospect – that 'Chinese people don't surf' is 'an unwritten, unspoken rule'. Is it? I can't say that my mind was blown by the concept. Maybe others feel differently.



© ANDERSON & LOW

78-87: London Youth

By Derek Ridgers. Damiani, £30, hardback, 160 pages, ISBN 978-8-86208-359-1

PHOTOGRAPHY books exploring the social trends of a particular era can either fall or fly at the first hurdle. At worst they can seem like exercises in redundant nostalgia, but at best they can act as borderline anthropological documents. See, for example, Iain McKell's *Beautiful Britain: Photographs from the 1970s to the Present*.

Thankfully, Derek Ridgers' book *78-87: London Youth* falls into the latter camp, as the portraits contained within are excellent. Taken in a variety of streets, clubs, basements and bars over nine years, Ridgers documents the youth fringe scenes he found on his travels, from punk to acid house. Ridgers' book is a wonderful exploration of DIY attitudes and is a more than fitting introduction to the photographer's work. **Oliver Atwell**



BOOK



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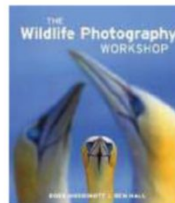
CONDENSED READING

A round-up of the latest photography books on the market



● **GROOMED** by Paul Nathan, £22.50

This book is mostly fine until you get to the Creative Grooming chapter. Dog grooming is a rather niche world, and when idly flicking through this book you do feel a little like Alice tumbling down the rabbit hole. But the portraits are nice – very well lit and characterful. So what if some of them are styled eccentrically? Then you get to Creative Grooming, and you see the one with Donald Duck's face groomed and dyed into his right flank. Why would you do that to a dog?



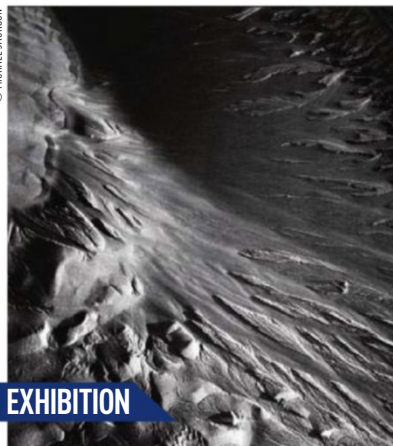
● **THE WILDLIFE PHOTOGRAPHY WORKSHOP** by Ross Hoddinott

and Ben Hall, £16.99 Photography workshops are ten a penny – everyone and their mum seems to be running one. It's difficult to sort the wheat from the chaff, especially when you're mindful of the financial commitment most of them incur. It may suit your needs better to throw down £17 on this workshop-in-a-book instead. A practical guide to wildlife photography, the book contains plenty of hands-on advice on dealing with animals. ● **ETERNAL LONDON** by Giacomo Brunelli, £25 A ghostly exploration of an uncanny London, this book takes familiar landmarks and presents them in a way that just seems somehow 'off'. Brunelli creates an uneasy urban narrative from familiar London landmarks, like something out of a dream where nothing seems to be quite in the right place. It's London, but it isn't. Brunelli's powers of observation are of paramount importance, as he captures details and intricacies that others miss.



Michael Jackson: Poppit Sands

28 April-10 May. Beetles and Huxley Gallery, 3-5 Swallow Street, London, W1B 4DE, Tel: 0207 434 4319. Website: www.beetlesandhuxley.com Open Mon-Sat 10am-5pm. Admission free



EXHIBITION

COASTAL shots are the staple of so many landscape photographers' portfolios that it can be difficult to know how to approach the subject with a fresh eye. For seven years, Michael Jackson has been photographing the Pembrokeshire coast, exploring the textures and shapes he found along the way. Jackson produced the images with a 40-year-old Hasselblad camera and printed his images in a darkroom. No digital equipment was used and it's perhaps this film process that serves to give his images an almost otherworldly quality. Water becomes black pools of mercury; rocks become moonscapes. Poppit Sands is an inspirational project that shows there is still much life in the coastal landscape genre. **Oliver Atwell**

dvafoto.com

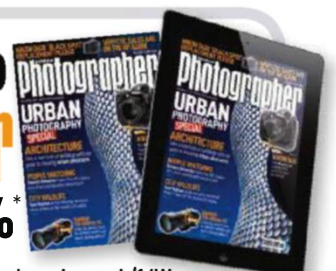
TWO PHOTOGRAPHERS, Matt Lutton and M Scott Brauer, jointly run this unusual but interesting site, which muses on photography and its relation to current events with no particular agenda other than finding stuff that's interesting. This is a perfectly commendable agenda if ever there was one. The pair often act as curators in relation to news stories, rounding up reactions to events such as Getty's big move from different corners of the web. The interviews, mostly about new photo books and upcoming projects, are punchy, short and easy to quickly digest.



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Letters

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LETTER OF THE WEEK

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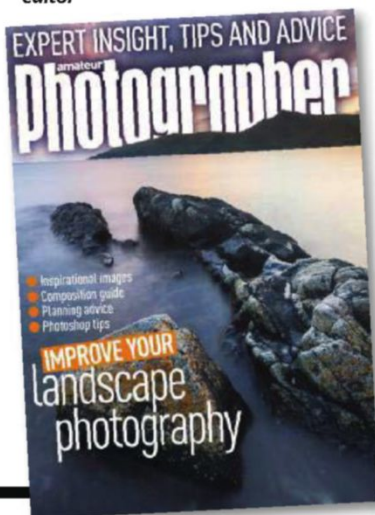
NO MORE HEARTACHE

I would like to congratulate AP, and particularly Phil Hall, on the excellent landscape supplement that came free with AP 29 March. What I found really interesting were the articles on the philosophy of Charlie Waite, David Ward and Doug Chinnery – they echo my personal discoveries: that you won't get great shots every time; there's something in every scene that's worth searching out; and you should try to please yourself and stay true to your vision. If only this supplement had been available when I started out, I could have saved myself years of heartache!

Nick Roberts, via email

Great to hear you enjoyed the supplement, Nick. We wanted to offer something a little more in-depth, in terms of how we

think about and interact with the landscape, and our brilliant contributors have done just that – Phil Hall, features and technique editor



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Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

WHAT ABOUT VIDEO?

Having read your review of the Fujifilm X-T1 (AP 15 March), it seems at first glance to be a full and balanced assessment of this camera. However, it continues a trend in your camera tests, where you ignore the video capabilities of the camera under review (except for a brief mention of the video specs). You probably feel you're being professional by focusing on the stills side, because professionals don't want/need video. But I think that more and more people do want good video – in my case it's 50:50 between this and stills. You have to read other publications and online reviews to find out that the video performance of this camera is not just poor, but terrible.

Michael Dennis

Thank you for your feedback, Michael. While we realise that video is a growing market for photographers, our camera tests are primarily written for photographers, by photographers. However, that is not to say we don't understand the needs of videographers, and we have plans to give more attention to the video side of things, without detracting from our camera tests, in our forthcoming redesign of the magazine. There will also be some video-related editorial features in the magazine starting in a couple of months' time – Nigel Atherton, Group Editor

I COULD DO THAT!

I found Giacomo Brunelli's photographs (AP 22 March) astonishing, to say the least. At the age of 13, back in 1962, when an uncle gave me a Brownie 127, I was achieving similar results to Brunelli's London art photographs. Luckily, I carefully filed those negatives and I am still able to print them up in my darkroom. Should I do so, would the Photographers' Gallery consider selling my prints as photographic art and would yourselves at AP consider an article on my earlier foray into photography? From what I have seen in the London photography galleries, I'm sitting on a fortune with my old negatives. The only problem is that I'm not famous and I don't have a renowned patron.

It seems that my expensive digital Nikons with their razor-sharp lenses are unsuitable for creating works of art. Instead of spending a king's ransom over the past 50 years on expensive photographic gear, I should have stuck to my old Box Brownie that I started using at the age of four in 1953. It is still in working order and 120 film can be used in it, as I did so a couple of years ago.

John Heywood, via email

CHANGE FOR THE BETTER

Regarding your editorial on erotica and photography (AP 5 April), in which you ask whether photography has become more conservative, no, I don't think it has. The world has changed, though. And for the better, in my opinion. We question things more nowadays instead



FOOD FOR THOUGHT

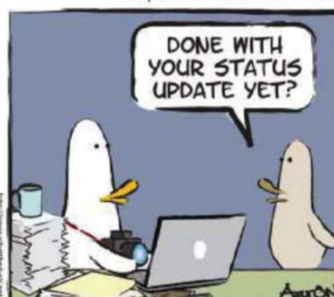
I love it when you get someone complaining that their intellectual property is being stolen by having pictures taken of their food (*Chefs in restaurant photo crackdown*, News, AP 8 March). As far as I'm aware, the placement of food on a plate (as opposed to the recipe that made it) is not normally

copyrighted material – unlike the theft of photographers' intellectual property every day by unscrupulous websites (and I bet there's a few restaurants 'borrowing' images too).

Honestly, they'll be allowing police to seize images without a full court order next – oh, hang on...

LeeJay

What The Duck



<http://www.whattheduck.net/>

of just accepting them.

As an example, I highlight those issues of AP that always had a 'dolly bird' on the front cover, scantily clad and in a submissive pose. Is this really how women naturally are, or just the way men like to see them? And while I am posing rhetorical questions, here's another one: is it possible that pictures of women as available objects actually reinforces gender stereotypes and the role of women in society that surely the Women's Liberation Movement did so much to change?

I once heard a well-known photographer of nudes defend his work by saying that if nudity offends you, then don't look at it. I'm not offended by nudity. I just think that 'glamour' or 'erotica', as you like to call it, is a lot more than photographic art. It also carries a whole lot of assumptions about women that are often not recognised by the (mostly male) audience.

Finally, you say that such photographs would not be considered 'safe' for publication nowadays. In this, I think you have hit the nail on the head. If only there were less of this type of photography on newsstands and in the media, women might be a bit safer on the street and in their homes.

Andrew Wood, Bristol

SIZE MATTERS



Regarding your feature on the crashing sales of compact system cameras (*News*, AP 29 March), I am not really surprised. In my opinion, CSCs are trying to be 'compact' but are let down by the size of their lenses, which (with the exception of the 17mm/14mm fixed-focal-length optics) are too big. This makes them cumbersome on a small body.

I have owned two CSCs for a short time, an Olympus Pen E-PL3 and Panasonic Lumix DMC-GF3, and both were awkward to hold and use. The Olympus I particularly didn't like because I had to extend the lens each time I switched the camera on. What I missed most, having used SLRs extensively over the years, was the lack of an eye-level viewfinder – I found it almost impossible to hold the cameras still, even with the standard 14–42mm zoom.

The other problem with CSCs is the price. Who in their right mind is going to spend £500–£1,000 on a CSC when they can get a more usable SLR for those prices? The only way CSCs are going to sell is if they compete on price with fixed-lens compact cameras, say, £250–£350 including a lens. I also believe that most CSC buyers never buy additional lenses, as they're much too expensive – look at the prices of accessory viewfinders, essential to get the SLR experience with a CSC.

What I believe photographers wishing for smaller cameras really want is a fixed-lens compact with a decent-sized sensor. The manufacturer that brings a large-sensor 5x zoom compact to the market at a reasonable price, say, £250–£350, will make a mint. I won't hold my breath, though.
Roy5051

Compact system cameras come in many shapes, styles and prices, Roy, and some have built-in viewfinders. Manufacturers are still trying to figure out which models will fill a big enough market. The likes of Fujifilm and Olympus seem to be doing well with their high-end, retro-inspired models aimed at the more experienced user, but the more mass-market offerings appear to be struggling – Nigel Atherton, Group Editor

SOWING THE SEED

On a recent trip to the Minsmere RSPB reserve in Suffolk, I was lucky enough to see a bittern. This is normally a shy bird, but I managed to take some reasonable pictures with my Nikon D600 and a 70–300mm VR lens. However, I could not get as close as I wanted with the lens I had, so I decided to trade it in for a Fujifilm FinePix SL1000 with 50x zoom.

Although I had only tried the SL1000 out on some conventional shots, I was pleased with the results. When I saw Paul King's letter, with his image of Jupiter and the Moon (AP 29 March), I thought I would see how my new camera coped with this sort of shot. So on a clear night, when Jupiter was visible, out I went with my tripod and camera. I was not expecting too much, but I was able to capture the image below of Jupiter and two moons.

I had my doubts when trading in such a good lens, but I have been rewarded and astounded at how much technology you can get for a relatively small outlay. It is not perfect, but it is better than I could have achieved with my Nikon. Thanks, Paul, for sowing the seed. (Image taken at 1200mm equivalent, 1/4sec at f/6.5, ISO 1600).

John Walker, Norfolk



© JOHN WALKER

BACK CHAT

AP reader Chris Mitchell thinks that if he could define the art of photography, he might just start taking good pictures

MARK Preston's comment (*Letters*, AP 1 March) that I was raising the old chestnut of arts vs science (in my own in letter in AP 8 February) gave me pause for thought. Of course, comparison of these is futile as one is about describing how things happen and the other is about creating things that evoke an emotional response in the observer.

But photography is arguably the most technological form of art and it is easy to become enraptured with the technology at the expense of creativity. I know I do, which explains why the great majority of my images are rubbish. So what is it that changes the result of entirely mechanical actions into the creation of a work of art? We point a camera, operate the shutter, process the resulting data and produce an image. At what stage, if ever, does this record of a subject become a work of art? How do we decide if the image is 'art'?

'Experts' on art have for centuries defined rules for all the art forms, but then we find that they frequently break many of these rules. Listen to a piece by JS Bach. One is led along a line of perfect harmony and counterpoint and then brought short, shocked by sudden discord, which breaks all the rules.

So if we cannot rely on rules to decide on the quality of art, can we depend on the critics? Probably not. We burned many of Turner's sketch books on the grounds that they were indecent – an act of vandalism that should have consigned him to the dustbin of charlatans. Popular acclaim is also problematic: *Carmen* was hated when it was first performed.

Does the 'likability' of an image contribute to its quality as a work of art? I think not. If one compares two of Goya's pictures – *The Milkmaid of Bordeaux*, a charming and tender image of the girl who delivered his milk, and *Saturn devouring one of his sons*, probably the darkest and most horrifying picture I know – then clearly not. They are both great works of art, but great artists see differently to us mere mortals, and it was his picture of the giant Saturn gorging on the body of a child that Goya chose to hang in his dining room!

And then there is the ongoing argument about how much 'processing' should be done to a photograph without destroying its integrity (whatever that is). As old chestnuts go, this is positively fossilised.

So it seems to me that it's not possible to judge quality or artistry, and if this is true should we abandon competitions? Definitely not. I enjoy entries in the APOY competition that otherwise would go unseen. They are all far better than anything I have produced, and if the winners are those who produced the pictures most liked by the judges rather than the best 'artists', then so what, they are all winners to me.

So when I finally work out what art is, I might just make a good photograph. In the meantime, I will happily carry on taking mediocre ones.





ANDREW NEWEY

Andrew is an award-winning travel photographer based in the south-west of England. His work has been exhibited at the Royal Geographical Society in London and published worldwide by numerous outlets, including *National Geographic*, GEO, Microsoft, *The Sunday Times*, *The Guardian*, *The New York Times*, *The Wall Street Journal*, *The Telegraph*, NBC News, the BBC and Lonely Planet. He has also received numerous awards and was a finalist in the 2013 Travel Photographer of the Year Awards.

To see more of Andrew's images, visit www.andrewnewey.com

PHOTO INSIGHT

For thousands of years, Nepal's Gurung tribe has gathered honey under the most treacherous conditions. Travel photographer Andrew Newey set out to document the ancient tradition

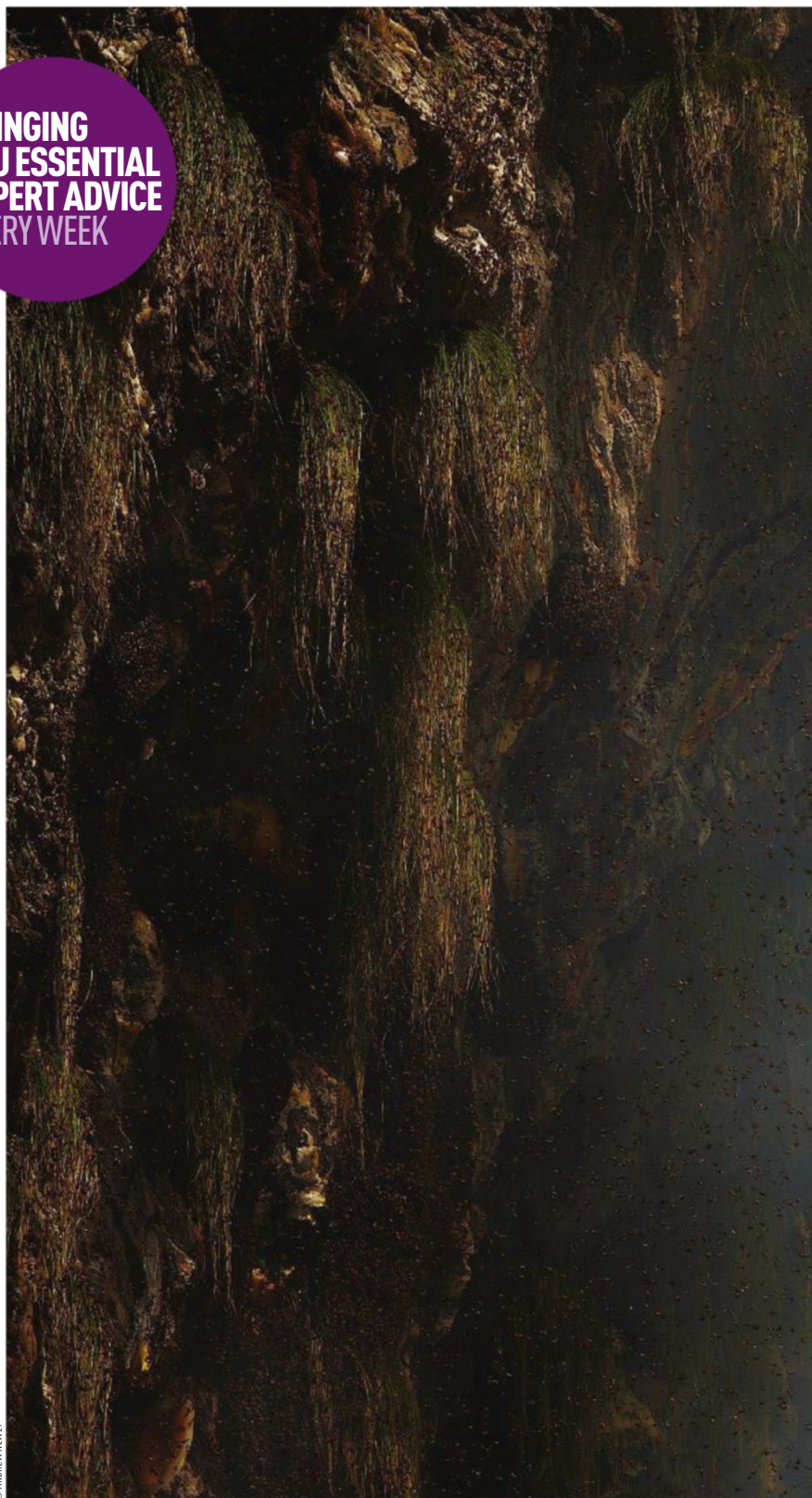
I HAVE been a travel photographer for a few years now, but I've come to realise that the bottom has well and truly fallen out of the market. Everyone now owns a camera and travelling has become much cheaper. Because of this, it was important for me to find a subject that was somewhat niche, and I wanted to produce a travel story rather than a collection of single shots. That's why I thought the Gurung honey hunters would make a great body of work.

Around 25 years ago, photographers Diane Summers and Eric Valli made a National Geographic documentary about the honey hunters. I didn't see it until five years ago, but straight away I knew it would be an extraordinary event to document. I decided that the next time I was in Nepal I would have to check it out.

I arrived in the middle of October, when the autumn honey hunt usually takes place. However, thanks to climate change and excessive tourism in the area, the bees didn't start building their nests until six weeks later, in the first few days of December. There are honey hunters in other parts of the world who will give demonstrations to tourists, but I wanted to be sure I was working with people who understood the negative impact that such a demonstration would have. So I asked the Gurung hunters if I could pay them to show me what they did. They refused, knowing it could drive the bees away permanently. They weren't interested in the money, so I left for a few weeks and returned when the time was right. The hunters seemed surprised that I had come back, considering their initial refusal to stage the hunt.

To protect myself from the bees, I wore a jacket, jumper, gloves and protective

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headgear. Even though it was very cool in December, I was sweating buckets. Obviously I couldn't remove anything, otherwise I would have been stung like crazy. These are pretty big bees, too. They're twice the size of the bees we have in the UK and can grow up to 3–4cm. In order to keep a little distance, I balanced on the edge of a cliff and used a 200mm lens on a Canon EOS 5D Mark II for a number

of the pictures. I was still stung a couple of times, though.

Honey hunting is one of humanity's most ancient activities, and dates back to 8,000 BC. In many ways, not a lot has changed. The man in the picture is wearing a protective outfit that was donated to him only ten years earlier. Until he was given that bee suit, he wore next to nothing. If you look closely, you can see that he still



has bare hands and feet. He is also using the traditional rope ladder, which the honey hunters hang from the trees above so they don't have to hammer into the cliff. There is another guy purchased in a tree on top of the cliff around 200ft [60 metres] up. He has no ropes or harnesses to assist in him raising and lowering the basket of honey.

In the process of my research, I discovered that since the National

Geographic documentary was made all those years ago, there has been an influx of honey-hunting tourists wanting to see this place. Unfortunately, tourism has had a detrimental effect on the area and I was keen to see the damage for myself. Some tourists even travel there with climbing equipment and attempt it themselves – not understanding why the Gurung hunters use a rope ladder. The tourists don't see that

they are disturbing the bees and damaging the environment.

As a result of all this, the tradition of honey hunting is finally starting to die out. If you look at some of my other work on my website, you'll see that I document tribes of indigenous people who are fast disappearing. It's important to me to preserve their memory through my work. **AP**

**Andrew Newey
was talking
to Oliver Atwell**

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– Pixel magazine, issue no. 90

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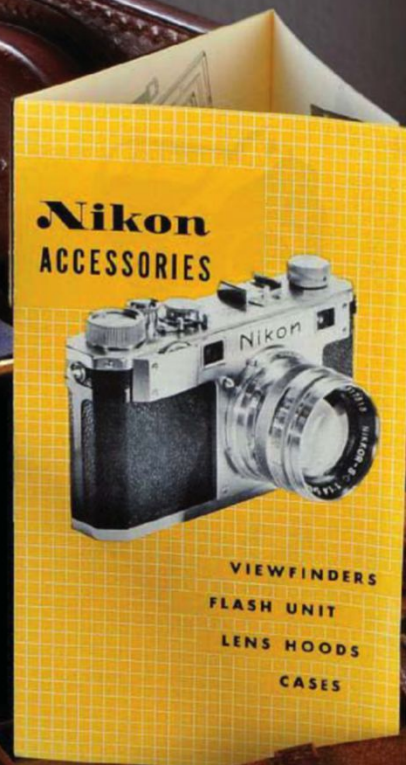
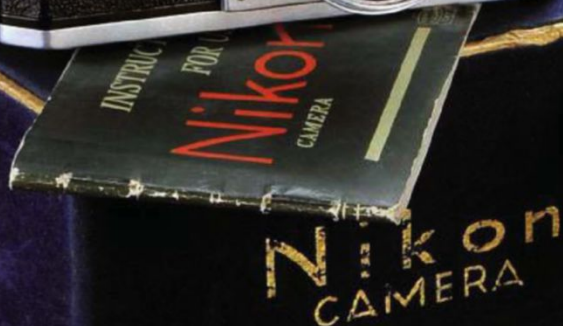
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CLONING ALONG A CURVED EDGE



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. He is well known for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 5 Book*, *Adobe Photoshop CC for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's

Retoucher's Guide

Martin Evening explains how to use the Clone Source panel in Photoshop to retouch curved edges

THE ART of retouching is not to leave any telltale signs, such as repeating objects or herringbone-type patterns. For those who do, Photoshopdisasters.com awaits. One of the trickiest things is to clone along a curved edge, or at least it used to be before the Clone Source panel was introduced in Photoshop CS3.

This panel has two notable features,

one of which is the option to see an overlay preview of the clone source area before you click. Instead of seeing a cursor circle when the Show Overlay option is ticked, it is filled with pixel information from the sample point. This can help you align the pixels more accurately as you hover with the cursor, before you click or drag to apply.

The other thing is the angle field box. This allows you to set a rotation amount to offset the angle of the clone destination point. Basically, if you set an angle amount in the Clone Source panel, this allows you to sample from one point along a curved edge to repair another section of a curved edge further along. Using the Clone Overlay, you can work this out visually before you click and drag. Using this method, it was easy to retouch this photograph of the Olton Hall locomotive (as featured in the Harry Potter films).



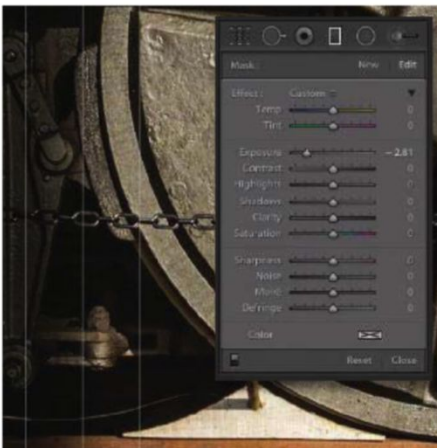
1 This shows the photograph before I carried out any retouching work. All I had done by this stage was to crop it tightly.



2 In Lightroom, I went to the Basic panel and applied the tone and colour adjustments shown here to warm the image slightly and to give it more tone contrast.



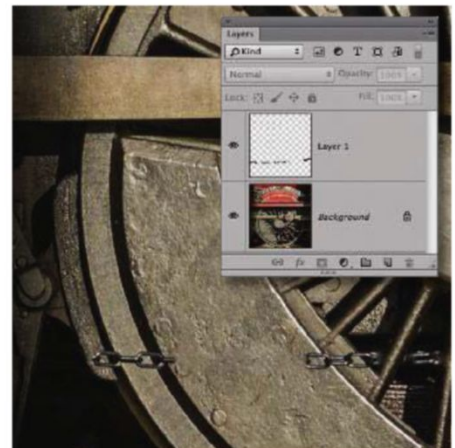
3 In this next step, I also increased the amounts for the Clarity and Vibrance sliders. This helped emphasise the contrast in the metalwork and to make the colours appear richer.



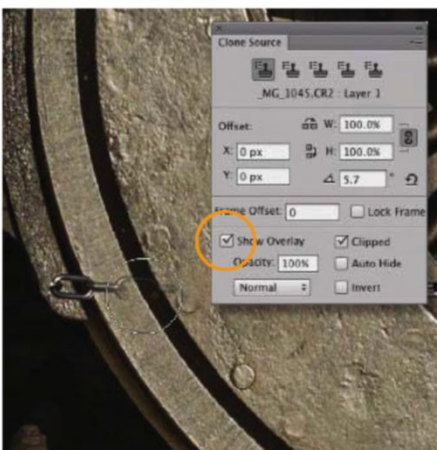
4 To make the photograph more symmetrical, I needed to balance the shading on the right side of the image. To do this, I added a fairly aggressive darkening graduate filter adjustment to the left side of the photo.



5 I then added a second graduated filter. This was used to darken the lower-left section of the photograph and to target darken the highlight tones of the wooden block that was resting against the wheel.



6 Next, I opened the Lightroom-edited image in Photoshop and, working on an empty new layer, used the Spot Healing Brush to take a stab at removing the chain that was hanging in front of the locomotive.



7 To retouch out the chain where it crossed the curved edges, I used the Clone Source panel to set an angle amount (this allowed me to sample from a clean curved section to repair the points where I wanted to remove the chain). To help me do this, I had the Show Overlay option ticked.



8 This shows how the photograph looked after I had applied most of the retouching, using the Clone Stamp in conjunction with the Clone Source panel to retouch out the chain.



9 At this point, there remained just the shadow that had been created by the chain. To get rid of this, I carried on using the same new layer, working with the Clone Stamp to tidy up the photograph.

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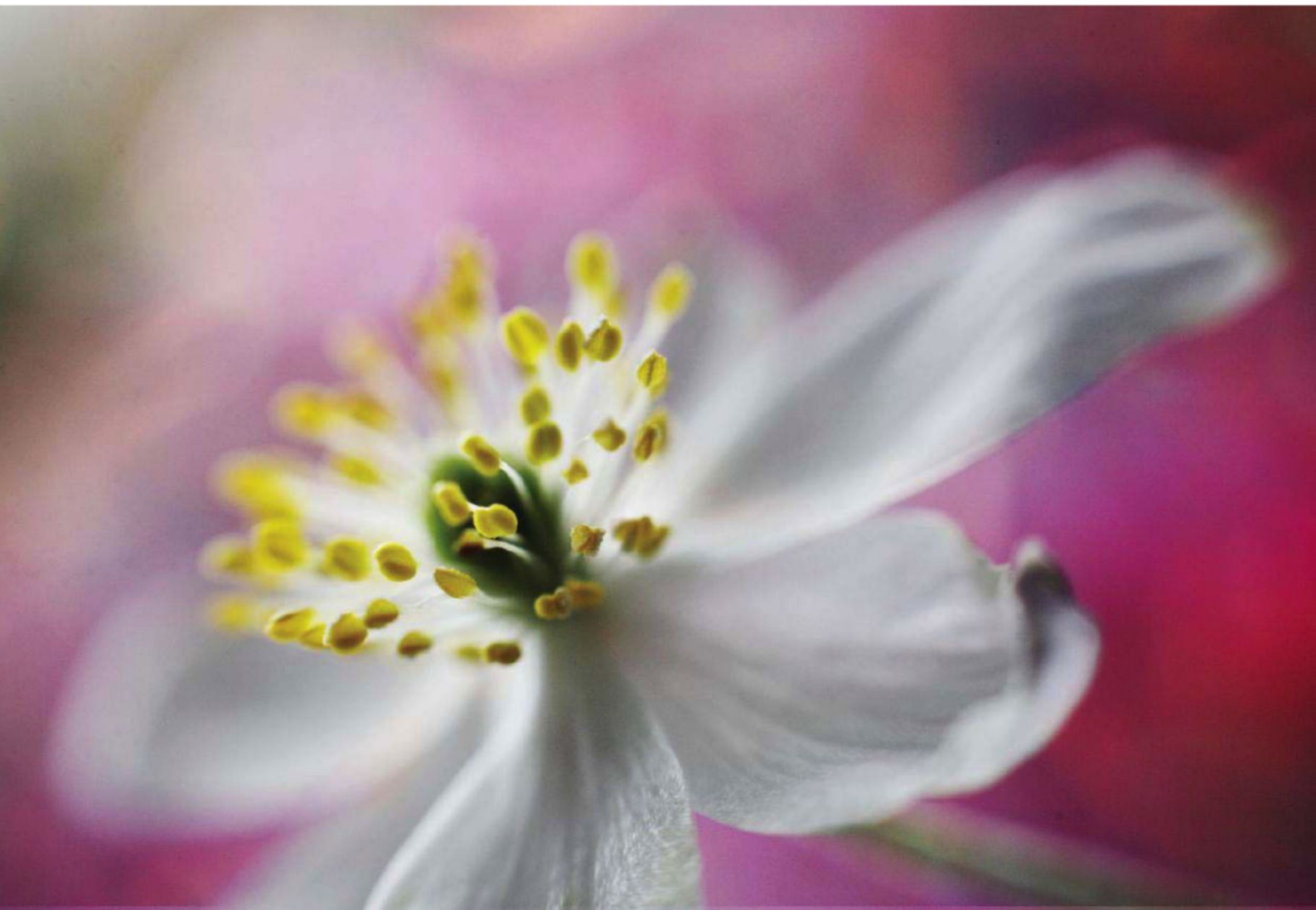
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Nature's floral canvas

AP reader **Donna Rivers** has spent years cultivating her signature dreamlike style of flower photography. She lets **Jon Stapley** in on a few of her secrets

FOR SOMEONE who puts an incredible amount of effort into constructing singularly gorgeous shots, Donna Rivers is remarkably self-effacing. The way she describes her images really makes it sound as though anyone could do it, despite the mounting anecdotal evidence that, in fact, anyone could not.

The key to Donna's macro plant imagery is that every picture has a story behind it. This fact is sometimes hard to prise out of her, because with most shots she seems at pains to explain that there was nothing to it – she just pointed and shot. Oh, apart from the extension tube, Speedlites, reflectors and a hosepipe tied to a lawn chair.

Although she'll frequently claim that she

just wants to 'make pictures that look nice', there's a huge amount of photographic wisdom in Donna's words that is ready to burst out. Bit by bit we cover everything, from the beginnings of her signature photographic style to the unexpected revelation that this is not the first time she and AP have crossed paths.

AP How did you get started in plant and macro photography?

DR It started seriously about five or six years ago, when I got hold of a little point-and-shoot Olympus model – my first digital camera. I was really pleased with the results and loved being able to

'She Walks in Beauty'. Wood anemone shot against a defocused background of a pink carrier bag
Canon EOS 5D, 135mm, 1/60sec at f/5.6, ISO 400

play around with them on the computer afterwards. But before that I'd been taking pictures from when I was about six or seven on my dad's old Box Brownie. I used to point and shoot at anything and everything.


Why do I photograph plants? Well, they're just easily accessible, aren't they? You can do them at home, and they don't move. That helps! Not long after I started photographing plants, I saw some macro images on the web and just thought, 'Wow!' I knew then that I wanted to do close-up work. I think you miss all the detail, all the intricate structures, if you don't get up close.

Recently, I've also become interested in astronomy and would like to try my hand at astrophotography. I think it would be fantastic to capture the beauty of our universe and I would love to photograph the aurora borealis in Iceland.

AP For you, what are the most important qualities for a good photograph?

DR A big one is colour. I love colour. A nice background is important as well. If there isn't a good background available, then I



 cheat and put one in. I never plan images in advance, though. If I see something and I like it, then I just go for it.

AP Your images are often extremely stylised, artful even. Is there a lot of work involved in getting them the way you want them?

DR Oh yes, definitely. I always play around if I'm not happy with the way something looks, and not always on the computer. One that's really heavily processed is an image called 'Daydreaming' (below centre). Originally, it was just a picture of boring old tulips in the garden, a very ordinary sort of shot. The subject didn't really work with the background, which was dark and dull. I didn't know what to do with it until by chance I spotted my daughter's sequined dress that she'd left lying around. It gave me an idea, and I thought, what if I put that in the sunshine? I shot it out of focus, in full sunlight, and it created some beautiful colours that I absolutely loved. I then layered in that shot as the background for the tulips. It still didn't look quite right, didn't quite blend into the background, so I played with the blue channels until they complemented each other. Originally, the tulips were pink!

AP Do you often use these practical improvisational techniques in your images?

DR There are a few other examples. In one image, called 'Rain Flower Soft' (see right), I made bright sunshine look like a storm. That was all set up. I placed the plant, in its pot, in the middle of the lawn. It was in bright sunshine, I think at about midday, so I attached a hosepipe to a garden chair and angled it so it would rain down on the flower. So that one was a bit of a cheat!

AP You've used the word 'cheat' more than once. Do you really consider what you do to be cheating?

DR Well, a purist would call it cheating, I suppose. I prefer to think of it as using my creative licence. There's nothing new about it, because in the film days they used to dodge and burn and change and alter images in loads of ways. If I do a landscape, I don't play around – a landscape is a landscape, you can't embellish that – but I like being creative. On their own, flowers are pretty boring, aren't they? But they *can* look beautiful, and not boring at all. 

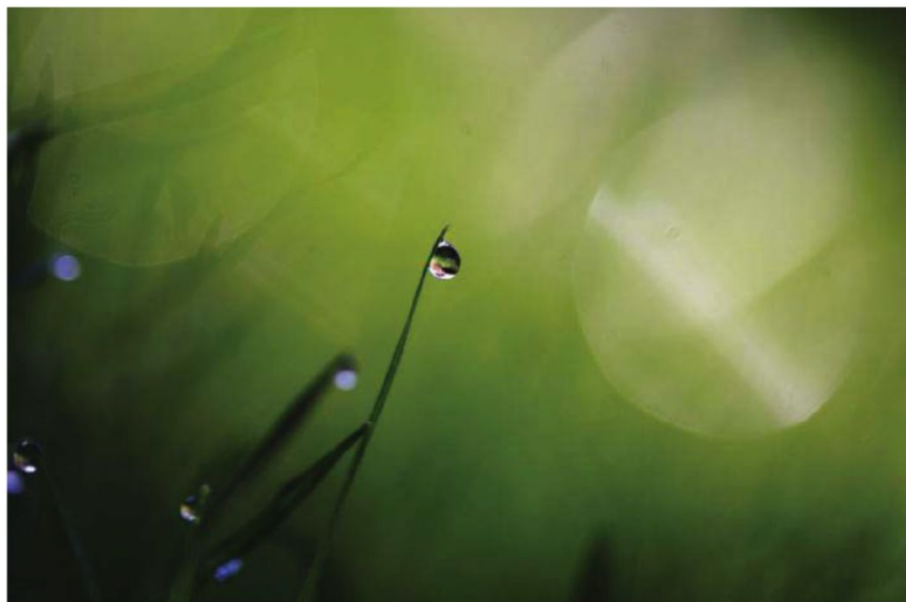
'Saturn'. Tendril of a climbing plant with a drop of water added using a pipette
Canon EOS 5D,
100mm, 1/1600sec
at f/3.5, ISO 250

'Rain Flower Soft'. A cosmos flower placed in a garden container next to a hosepipe tied to a garden chair
Canon EOS 5D,
100mm, 1/3200sec
at f/6.3, ISO 400



Left: 'Daydreaming'.
Tulips against
a defocused
background of a
sequined dress
Canon EOS 5D,
100mm, 1/160sec
at f/2.8, ISO 125

**Right: 'A Dip in
my Daydreams'.**
Early morning dew
sparkling in the sun
Canon EOS 5D,
100mm, 1/125sec
at f/2.8, ISO 100



AP Is this artful style something that has evolved over time?

DR Yes, I started off shooting with plain backgrounds – simple, high-key white images. They looked pretty standard. Of course, at the time I thought they were really good! But I started thinking that I was just shooting the same thing over and over again, so that's when I began to get a bit creative.

AP So these days, do you manipulate all your images in some way?

DR Not always. An image here that I haven't played around with is 'Dip in my Daydreams' (see page 23). That one is straight from the camera. The big shapes in the foreground are light coming through the dew on the grass, which is what gives the flare effect.

AP Water droplets crop up a lot in your pictures. Are they a major theme of your images?

DR They're great for close-up shots. They look pretty at a distance, but it's only when you get down close to them that you can see the real beauty of those perfect spheres. I have set up some shots. In one, called 'Saturn' (see page 22), I used a pipette to squeeze a water droplet into the coil. I was quite amazed that it didn't drop out of the bottom!

AP What's in your photographic kit bag at the moment?

DR I use a Canon EOS 5D with a 100mm macro lens. I've had the EOS 5D for about four years and it's very nice shooting full frame. I actually bought it because I thought I was going to do a lot more landscapes, but I never got round to it. Recently, I've been using extension tubes as well to push the shallow depth of field for that dreamy sort of look. They're quite tricky to use! I shot the image 'Caught' (above right) with an extension tube. It's a clematis seed head that I sprayed with water and caught with natural light in front of the window. That one's a little abstract.

AP From your images, I get the impression that you're setting up your own lighting. Is that correct?

DR Good lighting is very important. I use reflectors and off-camera flashes, but not too much otherwise it looks a little artificial. Even with reflectors, sometimes the light is too bright and it looks false. I've got two Canon 430EX Speedlites.



'Caught'. Water droplets sprayed on the fronds of a wild clematis seed head

Canon EOS 400D, 50mm, extension tube, 1/400sec at f/1.4, ISO 100

You can see more of Donna's images at www.donnarphotography.co.uk

I usually have one off-camera and one on-camera, but I always diffuse the light in some way – I never just shoot it directly at the subject.

AP Was it a steep learning curve when you stated to construct your own lighting set-ups?

DR Well, I used to model, so I'm quite familiar with photographic lights and studio set-ups, although I never knew how to use them. At the time, I was just standing in front of them. Actually, I appeared in AP years ago, back in the '90s. There was a chap named Alan McFaden [AP's photo studio manager at that time]. I liked Alan – he was quite a character! So, while I didn't really have a clue about the

technical details, I had an idea of how to position lights.

AP Did being part of that world influence your style of photography?

DR I remember seeing the photographs of me and thinking, 'I don't *really* look like that. They've made me look like that.' It's similar to what I do with the plants – first and foremost, I like creating beautiful images that I'm pleased with.

AP No one says photography has to be representative.

DR Exactly. As I said, I'm trying to create pictures that please me. **AP**

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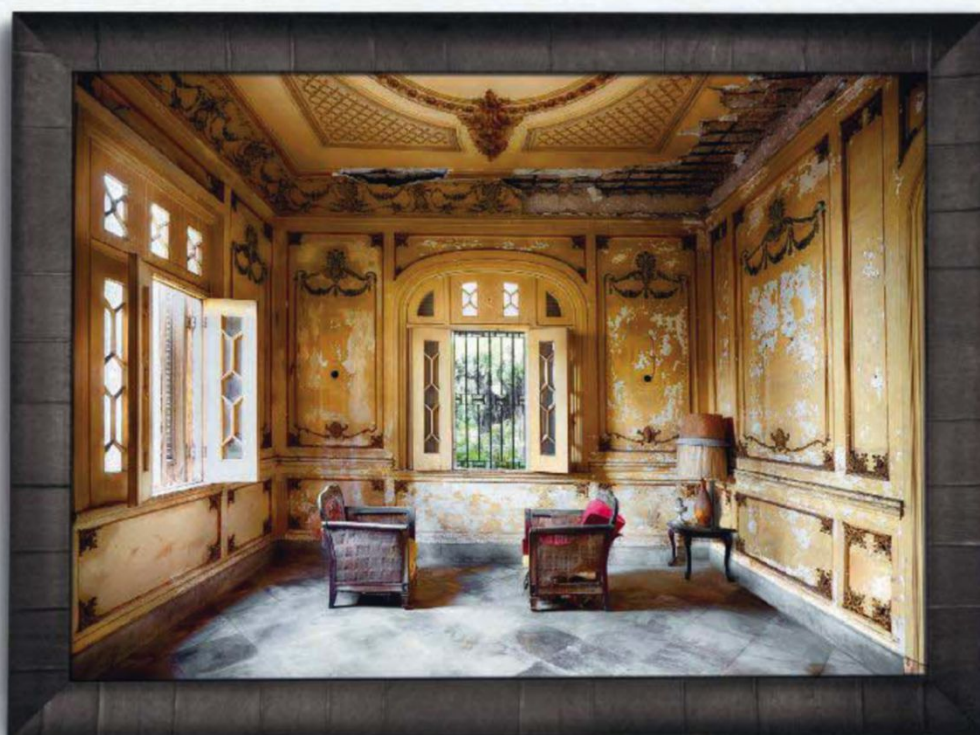
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Out in the open



The **Sony World Photography Awards Open Competition** has always produced impressive results. **Nigel Atherton**, chair of the judges for the Open Competition, comments on 2014's winners

THERE is undoubtedly a plethora of photography awards out there in the world. Sometimes it can be difficult to know which ones to pay serious attention to. However, year after year (since 2008, in fact) the Sony World Photography Awards have become an important event in every photography enthusiast's calendar.

The competition is divided into a range of categories to cater for all tastes. Portraiture shares equal billing with Wildlife & Nature, both of which sit beside more abstract titles such as Smile and Enhanced. What's perhaps most notable is the fact that the

awards fall into two camps – Professional and Open.

It was an eye-opening experience finding myself as chair of the judges for the Open Competition this year. The Open Competition is a clear demonstration of just how blurred the line between amateur and professional photography has become. When the awards started, the Open Competition was seen as a bit of a supporting act to the Professional Competition. Then the images started flooding in. No one expected them to be quite as good as they were. While the

TRAVEL Li Chen China

◆ I was a travel photographer for a number of years before I started in publishing, so I know how difficult it is to find a travel shot that hasn't been done before. Li's image is excellently composed and atmospheric. The spotlight of illumination is beautiful. It's an image full of questions, such as who are all these people?

Professional Competition is great (and we'll be taking a look at those images in the coming weeks), it's difficult not to be distracted by the quality of imagery being produced for the Open Competition. As an extra bonus, we'll also take a look at this year's winners of the Youth Competition. Again, the quality of images is impressive.

The awards don't stop there, though. One of the category winners on these pages will be awarded the Sony World Photography Awards Open Photographer of the Year title, which will be revealed at an gala ceremony on 30 April. The awards will be supported by an exhibition where there will be the chance to see all the winners and finalists adorning the walls of London's opulent Somerset House. The exhibition runs from 1–18 May (see page 31 for details) and is a great chance to see just how far a so-called amateur photographer can go. Why not enter the 2015 competition, which opens on 1 June 2014?





© HOLGER SCHMIDTKE

ARCHITECTURE Holger Schmidtke Germany

◆ I love the simplicity of this picture. We see a lot of spiral-staircase shots, but this one works because of the striking colours. Holger has found a fantastic location. The structure is rough and uneven. The colours and form draw the viewer's eye in.

PANORAMIC

Ivan Pedretti Italy

◆ When you're producing an image containing an interesting sky, it can be easy to neglect the foreground. For an image to be successful, there has to be a balance between the two. Thankfully, Ivan has managed to find both. We have the arc of the Milky Way, which takes us on a journey through the picture from the building on the left to the building on the right. It's a more than pleasing composition that has been executed in a technically brilliant way.

© IVAN PEDRETTI

SPLIT SECOND

Hairul Azizi Harun Malaysia

◆ This is a tough category to get right, but there's a humour in Hairul's image that I really appreciate. From a photographer's perspective, it's funny to see someone with an expensive camera that is a split-second away from being totally ruined. Had it just been someone standing there without a camera, the shot wouldn't have worked quite so well. I also like the fact that while the photographer in the image attempted to capture a moment, the real moment of interest is happening elsewhere.



© HAIRUL AZIZI HARUN





© VLAD EFTENIE

LOW LIGHT

Vlad Eftenie Romania ♦

Vlad has captured a nice atmosphere in this street shot. It's a photograph of details: the streaking snow; the reflections in the pavement; the light. It's also a relatable image, particularly if you live in Britain, as it could probably be taken 360 days of the year! We also learn from this image that capturing snow and rain is easier at night when you have backlighting from things like street lamps and car headlights.

SMILE

Alpay Erdem Turkey

♦ This is a spontaneous moment full of joie de vivre. It caught my eye as soon as I saw it. The timing is perfect. Both feet are off the ground, she's in mid-air and she has a big smile on her face. The fact that the image is in black & white allows us to focus on the subject and reduces it down to its most important components.



© ALPAY ERDEM



© GERT VAN DEN BOSCH

NATURE & WILDLIFE

Gert van den Bosch
Netherlands

♦ This is a simple shot, but works all the better for it. Everything is white except the pony and as a result it stands out. The pony is dead-on facing the camera. It's an unusual 'pose'. Compositionally, it works due to the trees in the background. It's nicely balanced.



© KYLLI SPARRE



© VALERIE PRUDON

ENHANCED Kylli Sparre Estonia

◆ This is an interesting idea. It's a well-executed concept that has a dreamy quality. Like the travel shot, I want to know more. It provokes questions.

ARTS & CULTURE Valerie Prudon France

◆ I'm not a fan of this shot. I find the out-of-focus items in the foreground a distraction. It looks like a snapshot taken at the wrong time. There's no focal point, but the other judges liked it.

PEOPLE Arup Ghosh India

◆ Choosing a winner in this category was tough because I liked a lot of the pictures. That said, this was a clear winner for me. While the girl is the subject, you could argue that the colour takes equal billing. Make-up, costume and composition all work. It also has an interesting background. The girl guides your eye through to the carriage.



© ARUP GHOSH



**YOUTH
CATEGORY: CULTURE**
Anastasia Zhetvina Russia

◆ This has a particularly good composition and a perfect focal

point. The girl is a great point of focus. I also like the use of depth of field to ensure that the central subject – the girl – pops out of the frame. It's a lovely moment too. The expression

on her face as she's lost in concentration really grabs you. Had she been looking forward or even to the side, the power of the shot may have been somewhat lost.

© ANASTASIA ZHETVINA



© PAULINA METZSCHER

**YOUTH:
PORTRAITS**
Paulina Metzsch
Germany

◆ The reflection really makes this image. When you add that to the soft light coming through the window, you have a great shot. The use of space on the left is intriguing too.

**YOUTH:
ENVIRONMENT**
Michael Theodric
Indonesia

◆ What on the surface appears to be a simple shot has lots going for it, particularly in the way the environment has been balanced in the frame by its own reflection. The contrast between the colours in the water and sky are a real highlight too.



© MICHAEL THEODRIC

The 2014 Sony World Photography Awards exhibition will be held from 1-18 May at Somerset House, London WC2R 1LA. Visit www.somersetthouse.org.uk and www.worldphoto.org. Tel: 0207 845 4600. Admission £7.50 (£5 concessions). The Sony World Photography Awards 2015 will open on 1 June 2014. Visit www.worldphoto.org



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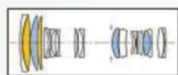


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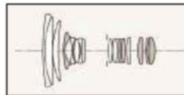


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3



Julian Parton Hampshire

Landscapes provide a way of remembering the beautiful places Julian has visited and the things he has seen. Starting out with a Pentax ME Super, he subsequently progressed to medium format and finally to the DSLR he uses today. Julian is always on the lookout for new ways to explore locations and new techniques to try. To see more of Julian's shots, visit his website at www.imagesintime.co.uk.

Autumn reflections

1 A feeling of tranquil autumn calm pervades this beautifully still image

Canon EOS 5D Mark II, 17-40mm, 1/13sec at f/16, ISO 100, tripod, ND grad, IR remote

Aldermaston sunrise

2 The strong silhouettes are striking in this sunrise

Canon EOS 5D Mark II, 24-105mm, 1/4sec at f/16, ISO 50, tripod, ND grad, IR remote

Backlit maple

3 The lighting, colours and bokeh all serve to isolate the central leaf, which is the focal point

Canon EOS 20D, 24-105mm, 1/100sec at f/4, ISO 100

Monument Valley

4 This long panoramic shot captures not only the vastness of the landscape, but also the loneliness

Canon EOS 5D Mark II, 24-105mm, 1/8sec at f/16, 5 images stitched, ISO 50, tripod

4





Josephine Pugh

London

Although Josephine enjoyed her time working as her brother's 'casual' photography assistant, she found herself longing to flex her own creative muscles. With an initial gift of a Nikon Coolpix S220 she was away, creating images cinematic in scope that had a sense of story to them. 'Films inspired me to attempt to tell stories and I love the challenge of trying to fit a whole narrative in one picture,' she says. Having recently acquired a Lensbaby, Josephine is pushing her photography skills more than ever. To see more of her images, visit www.redbubble.com/people/jopugh1978.

EDITOR'S CHOICE

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Josephine's shot has a great filmic quality to it, with the clever use of a Lensbaby to draw the eye in while the gentle curve of the railway line frames our subject nicely. Well done, Josephine – *Phil Hall, features & technique editor*

3

Air on Fire

1 This is an extremely clever shot, with the reflection giving us a different, darker interpretation of the same sky
Nikon D5100, 18-55mm, 1/60sec at f/10, ISO 220, UV filter

Row

2 Josephine added the cards herself to create this image. Carrying props can be an unconventionally effective way to enrich your photography
Nikon D5100, 50mm, 1/320sec at f/10, ISO 200

Pictures

3 The pronounced bokeh that is the Lensbaby's calling card gives this shot its distinctive feel. The tracks curve perfectly into the distance
Nikon D5100, Lensbaby Composer, 1/200sec at f/4, ISO 100

White clouds flying

4 A dramatic vignette effect helps this beach house shot feel unusually portentous
Nikon D5100, 10-24mm, 1/250sec at f/10, ISO 220, polariser

4





Yasser Mobarak Egypt

At a tender 20 years of age, Yasser has been taking photographs since 2011, joining local photography clubs to develop his knowledge. His first

love is portrait photography: 'Faces and expressions tell many stories,' he says. 'You can express a thousand words using one image.'

Fayoum city

1 The subject placement is perfect in this portrait
Nikon D5100, 18-55mm,
1/500sec at f/5.6, ISO 320

Aswan

2 The colours in this image are beautiful
Nikon D3100, 50mm,
1/400sec at f/2.8, ISO 100

Nubian village

3 The personality of the man comes across well
Nikon D3100, 50mm,
1/250sec at f/2.8, ISO 100

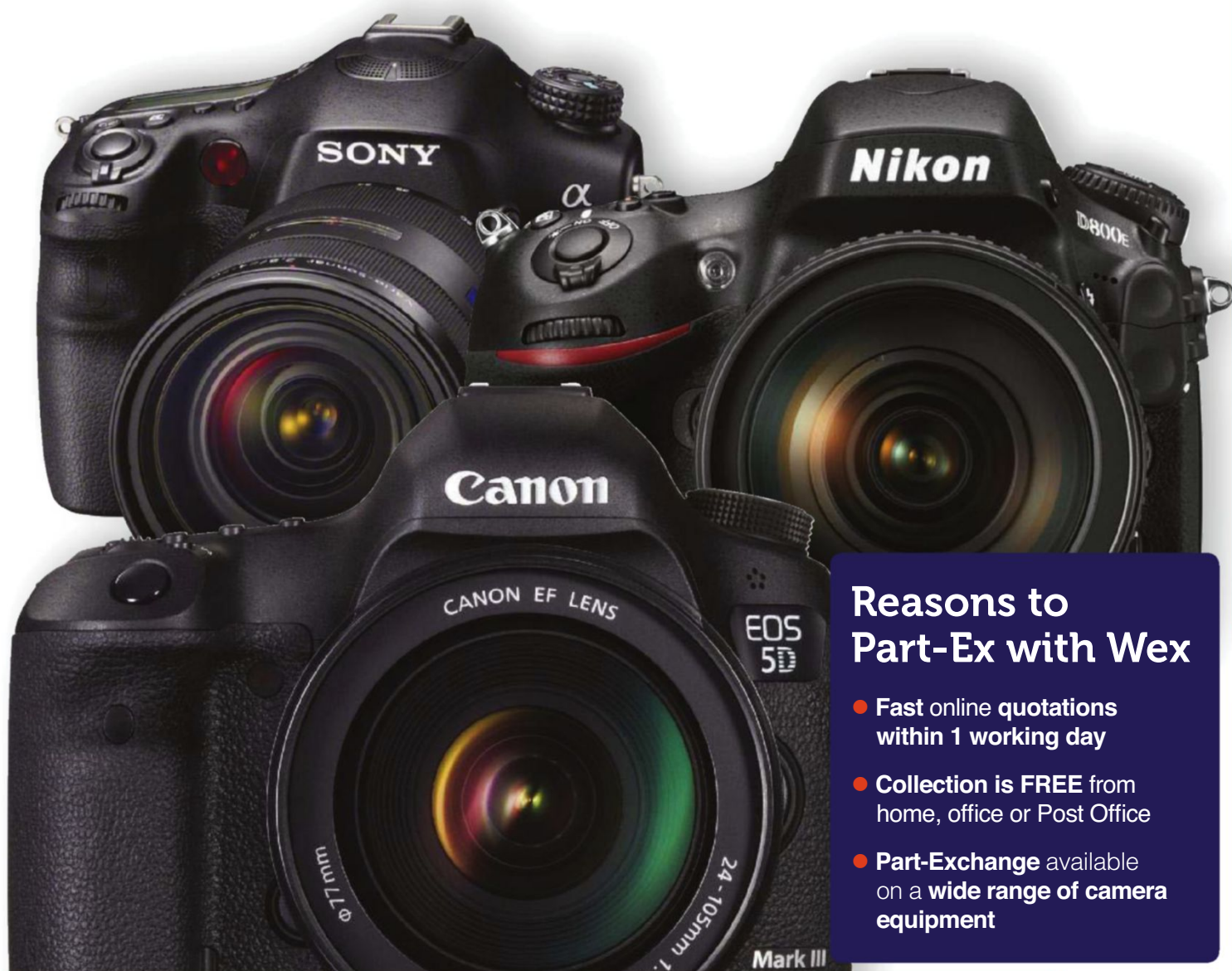
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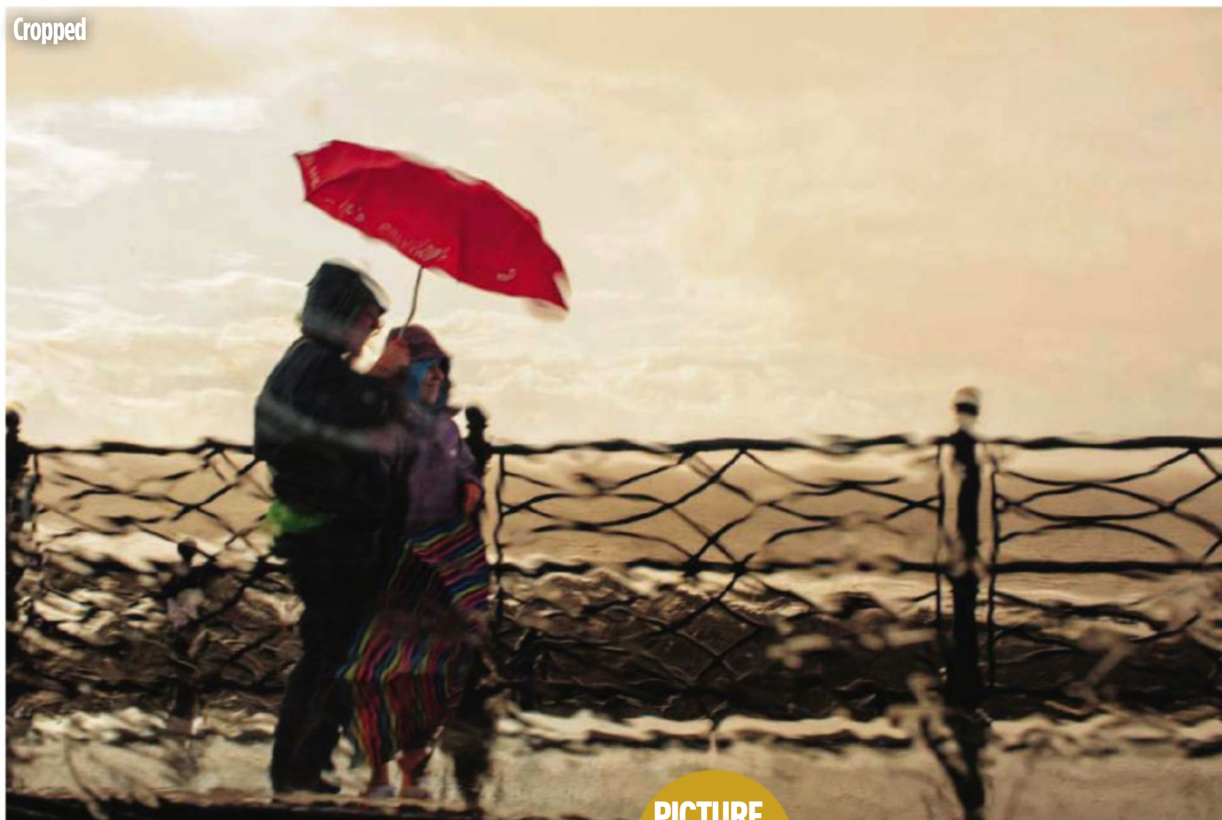


APappraisal



Expert advice, help and tips from Damien Demolder

Cropped



Sunday afternoon in Clevedon Andrew Wood

Nikon D700, 50mm, 1/125sec at f/16, ISO 200

PICTURE
OF THE
WEEK

ANDREW has subtitled this picture 'The reason British people talk about the weather so much'. It says it all, doesn't it?

I like this shot very much, mainly because it is so different, but also because it has a great sense of humour about it. The umbrella reminds me of Jack Vettriano's *The Singing Butler*, that romantic painting of the couple in ball gown and dinner jacket. But here is the reality of dancing on the beach in Clevedon.

Shooting through the wet window gives us the sense of being in and looking out, and being able to laugh at the sight, rather than being in the scene and getting wet ourselves. And the watery ripples that distort the image add to the feeling of madness about the situation.

I've simplified the shot a little with a crop that makes the main players a bit bigger in the frame, and which neatly cuts off the colourful poster stuck on the bin in the left of the original. It is a wonderful shot, though, and Andrew, who has won APOY rounds in the past, is a well-deserved winner of this week's award.

Original



WIN

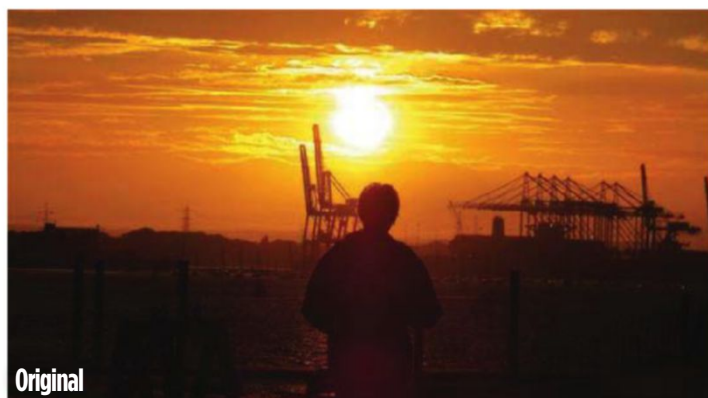
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Reflections as time sets AiLing Tan No details supplied

I RATHER like this shot of the sun setting over a shipyard. AiLing has spotted a scene with a great deal of potential and, instead of just shooting the silhouettes of the cranes, she has managed to include a human in the foreground to give the scene a sense of scale, depth and perspective.

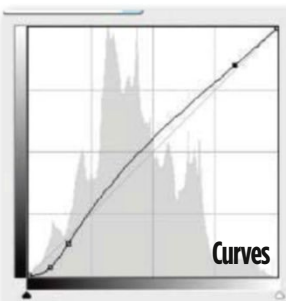
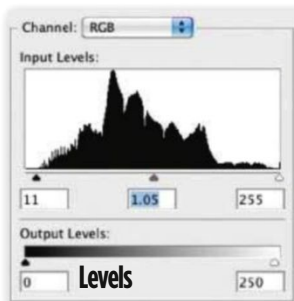
When we work with silhouettes, we give few clues to our viewers with which they can identify our subjects, so those clues have to be clear and precise.

Here AiLing's clue – the outline of a person – is somewhat confused by the crane that is protruding from the side of his head. It would have been better had the person been given a completely clean outline, just so the image would be simpler to understand in a split second.

I've made a quick edit to show what that clarity might have looked like, but there needs to be even more separation between the crane and the head.

All AiLing had to do was shift her feet a couple of steps to her left and the man's head would have occupied its own space in the clear area of sky that sits the middle of the frame.

It is always worth spending an extra second or two looking through the viewfinder or at the rear screen, just to check that the subject is clear and as obvious as it can be made – and that the camera is straight!



Ladies in Milan Alessandro Micheletti

Fujifilm X10, 28mm, 1/140sec at f/2.8, ISO 400

SHOOTING from the hip or while walking along can produce interesting results, but the most common outcome is a composition that doesn't make sense. Alessandro says he shot this picture on the move. While he has aimed the centre of the frame correctly at the lady on the right, the boy is too close to the edge of the frame to be comfortable for us to view. That he is close to the edge of the frame may have helped us to concentrate on the woman on the right, but the tiny space is just a distraction that draws my concentration away from the eyes. Alessandro has also added some heavy vignetting, but it doesn't work.

Just for demonstration, I've added some space to the left of the boy so he is part of the scene. Then I've introduced some contrast to lift the subjects from their shady spot – first by finding a black tone with Levels, and then creating a greater difference between the darker tones of the image. I did this using the lower end of the tone

curve – solidifying the blacks but lifting the dark grey tones away from black.

The boy is very grey, with neither blacks nor whites to distinguish him from the wall behind. I used the Dodge & Burn tools in close-up to lighten the lighter areas and darken parts that should have been black. I then ran the tools over the rest of the frame to create more tonal differences, and to rescue the scene from being a range of flat midtones.

Finally, I added a colour layer over the whole scene, using a deep, dark orange tone that would only affect the shadows. It warms the picture and perhaps lends a greater sense of us being in a hot country.

Alessandro has picked an interesting scene to photograph, but hasn't made the most of it, first by not framing it carefully, and second by allowing the camera to pick the exposure. I suspect the original was quite bright and he has darkened it in software – the woman's foot being burned out is a clue to that.

Panasonic



Image taken by Mark D Baynham
Digital Depot Customer
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AP Testbench

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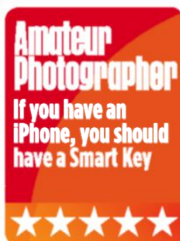
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IF YOU are the type of person who is prone to leaving your camera somewhere and then forgetting where you put it, then the Smart Key tracking device may be just the thing for you. Using Bluetooth technology, the Smart Key connects to an Apple iPhone or iPad running the Smart Key app, and will help to prevent you losing your camera, or to locate it if you do.

When the Bluetooth connection between the camera and smart device is lost, the app will alert you, reminding you that you have left your camera behind. By pressing a button on the app, you can even make the Smart Key play a sound, so you can listen out for your camera if you have lost it in your house, car or hotel room – think of it as a modern equivalent of those key rings that you used to whistle at to find your keys. The app will also display the last-known location of the camera, which is basically the last place where the phone and Smart Key were connected. However, the Smart Key is not a GPS tracking device – it doesn't show real-time information of where your camera is.

I found that the Smart Key worked well, with my phone alerting me when I was around 20m from my camera. Of course, it can be used for much more than just your camera: you could obviously use it with your keys, your wallet, or even leave it in your car so that you can remember where you parked it.

Richard Sibley



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Muku Shutter Around £50

www.mukulabs.com

LIKE ME you are probably tired of hearing the term 'selfie' and even more weary of the awkward self-portraits taken at arm's length. One solution is to use a support for the camera phone and set the self-timer, but the Muku Shutter remote release offers a far better alternative. It connects to a smartphone or tablet via Bluetooth and then fires the camera with a press of its button.

The Shutter was simple to get going, only requiring the Bluetooth connection to be set up the first time it is used. After that it pairs quickly, with a simple switch enabling it to be used on Android or iOS devices. As well as self-portraits, the Shutter may also be useful for starting and stopping video capture without any wobble. There are even some apps that allow smartphone cameras to shoot long exposures. However, the uses for the remote are currently limited. As smartphone cameras and apps continue to develop, I have no doubt there will be many more situations where a remote shutter will be useful.

Richard Sibley



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon EOS 1200D

With an 18-million-pixel sensor and a range of features for beginners, does this entry-level DSLR have everything the novice needs?

AP 26 April

HTC One (M8)

The HTC One (M8) smartphone uses two cameras, so is able to create shallow depth of field effects. We take a first look at HTC's latest model.

AP 26 April

Lens test

We find out how the Sony Carl Zeiss Vario-Tessar T* FE 24-70mm f/4 ZA OSS lens performs with the 36.3-million-pixel sensor of the Sony Alpha 7R.

AP 26 April

Samsung Galaxy Camera 2

Samsung's new Android-powered 16.3-million-pixel Samsung Galaxy Camera 2 with 4.8in HD Super Clear Touch Display is put through its paces.

AP 26 April

Sony Alpha 6000

Can the replacement for the NEX-6 live up to the success of its predecessor? We find out in our exhaustive six-page test of the Sony Alpha 6000.

AP 3 May

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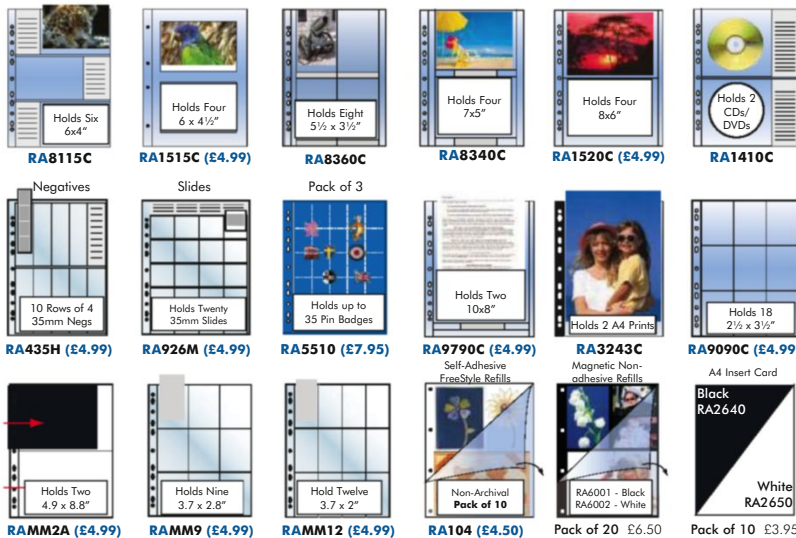
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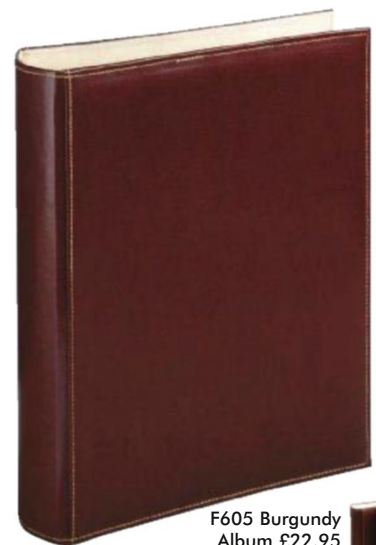
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Sony Cyber-shot DSC-HX60V

Sony's **Cyber-shot HX60V** has a 30x optical G lens and a 20.4-million-pixel sensor, making it a powerful pocket-sized travel companion

Jon Devo
Technical writer



REPLACING the popular Cyber-shot DSC-HX50, Sony has taken an 'if it ain't broke, don't fix it' approach to its latest high-end travel-zoom, as the Cyber-shot DSC-HX60V retains the sleek design, size and many of the same top specifications that made its predecessor so popular.

Competition in the pocket-sized travel-zoom camera category is becoming increasingly stiff as manufacturers battle it out for supremacy. Oddly, GPS was left out of the UK version of the HX50, but this time round we get the option of the GPS-enabled HX60V entering the market alongside competition from Canon, Nikon and Panasonic, with all four offering a 30x optical zoom in a compact body. In this test, I aim to find out whether Sony's new Bionz X processor in the HX60V is enough of an improvement to help it build on the increased fixed-lens market share that the company achieved last year.

The natural competitor to Sony's latest travel zoom is Panasonic's Lumix DMC-

TZ60, and is the only camera in this class to include raw-shooting capability and a built-in EVF. For around the same price as a Panasonic TZ60, Sony is offering the HX60 for £330 and the HX60V with GPS for an extra £10.

FEATURES

The 20.4-million-pixel HX60V has an impressive feature list that will meet the needs of most people looking for a pocket-sized travel-camera, whether it's capturing a moment at a birthday party or taking pictures of flora and fauna while on holiday.

As well as a host of connectivity options, the camera features a back-illuminated Exmor R CMOS sensor that makes it more sensitive to light than traditionally designed digital sensors, a premium Sony G Lens and the firm's latest Bionz X image processor. Thanks to the significant boost in processing power, the HX60V is three times faster than the HX50 it replaces. However, speed alone isn't the only place where the new model trumps the old, as it also performs better in low light. The Bionz X processor allows the HX60V to perform area-specific noise reduction and enhanced detail reproduction, so images should suffer less from edge 'smudging' effects typically associated with

smaller 1/2.3in-type sensors.

One of the most impressive features of the new camera is its f/3.5-f/6.3 G 30x optical zoom, equivalent to 24-720mm. Although this impressive capability doesn't quite set it apart from the competition, Sony's Clear Image digital zoom feature working in tandem with SteadyShot delivers crisp close-ups of distant subjects, even when digitally extended to 60x zoom.

Optical SteadyShot Intelligent Active Mode enables five-axis image stabilisation in video mode only. This feature ensures that full HD videos recorded on the HX60V are near enough shake-free, providing sharp and clear footage regardless of the zoom setting.

The Sony PlayMemories camera app links to the HX60V via Wi-Fi and Near Field Communication (NFC), which allows for image transfer and remote camera control using a smart device.

Other great features on the HX60V that have been carried over from its predecessor include 10-frames-per-second shooting for 10 shots, sensitivity from ISO 80-12,800 and a multiple-interface hotshoe that is compatible with a number of Sony accessories, including the XYST1M stereo mic and external flash units. The £379 EV1MK OLED EVF can also be attached to the HX60V's hotshoe, but at its current price it is unlikely to appeal to most prospective HX60V owners.

I am very pleased to see that Sony has also kept the exposure-

AT A GLANCE

- 20.4-million-pixel Exmor R CMOS sensor
- 30x optical zoom
- 24-720mm (35mm equivalent) Sony G Lens
- Easy and quick Wi-Fi shooting and sharing
- 10fps high-speed mode
- New Bionz X processor
- Street price around £329 without GPS

'For a camera with such a small sensor, I was impressed with its dynamic range performance'

compensation dial featured in the HX50, which gives $\pm 2\text{EV}$ in 0.3EV steps, allowing for greater control over metering and exposure.

8/10

BUILD AND HANDLING

At 272g with battery and memory card loaded, the HX60V is a touch heavier than Panasonic's TZ60 and the Canon PowerShot SX700 HS. However, it remains pocket sized, measuring 108.1x63.5x38.3mm.

A tough polycarbonate plastic body gives the HX60V a solid feel, and the ergonomically designed rubberised grip makes it a comfortable camera to hold in both portrait and landscape orientation.

On the rear, the thumb rest and button layout are identical to those featured on the HX50, although some of the markings are slightly altered and a symbol denoting NFC wireless connection capability has been added to the newer model.

The multi-function selection wheel can be pressed in four directions to adjust settings and navigate the menu. All the buttons are quite responsive, except for the selection button in the centre of the selection wheel, which is too small and too recessed to be pressed accurately. I found this to be a problem on the company's previous compact travel-zoom camera and it's a shame that Sony has not changed the design in this latest version. Another niggle that was referred to in our review of the HX50 was that the movie-record button was positioned too close to the textured thumb rest, which is also on the rear of the camera, and this also remains unchanged.

Featuring a multi-interface hotshoe and a dedicated exposure-compensation dial.



The HX60V has managed to capture a decent amount of the dynamic range in this scene, but it struggled with extreme highlights and shadows

Facts & figures

RRP	£339 (£329 without GPS)
Sensor	20.4-million-effective-pixel 1/2.3 type (7.82mm) Exmor R CMOS sensor
Output size	5184 x 3888 pixels
Focal length mag	N/A
Lens type	Sony G
File format	JPEG
Compression	JPEG
Colour space	sRGB
Shutter type	Electronic
Shutter speeds	1-1/1600sec (4-1/1600sec iAuto)
Max flash sync	Via Sony hotshoe
ISO	ISO 80-3200 (iAuto), ISO 80-12,800 (NR: Auto)
Exposure modes	iAuto, program, aperture priority, shutter priority, manual, memory recall, iSweep, scene selection, superior auto
Metering system	Multi (evaluative), centreweighted and spot
Exposure comp	$\pm 2\text{EV}$ in 1/3EV steps
White balance	Auto, 7 presets, plus custom setting
White balance bracket	Yes, 3 exposures
Drive mode	10fps (for up to 10 shots)
LCD	3in, 921,000-dot TFT LCD
Viewfinder type	N/A
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF (movie only), face detection
AF points	9 zones
DoF preview	No
Built-in flash	Yes
Video	AVCHD PS 1920 x 1080 at 50p, FX 1920 x 1080 50i/25p, FH 1920 x 1080 at 50i/25p, VGA 640 x 480 at 25fps
External mic	Yes
Memory card	SD, SDHC, SDXC, Memory Stick Pro Duo
Power	Rechargeable Li-Ion type X NP-BX1 battery (1240mAh)
Connectivity	USB 2.0 Hi-Speed, Micro HDMI
Dimensions	108.1 x 63.5 x 38.3mm
Weight	272g (with battery and card)

Sony, The Heights, Brooklands, Weybridge, Surrey
KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk

makes the HX60V a slightly more advanced offering compared to those models from competitors in the travel-zoom line-up. In practical terms, these additional features add flexibility and functionality, enabling me to respond to various shooting scenarios whether that be by adding a more powerful external flash or having greater control over the camera's metering decisions.

9/10

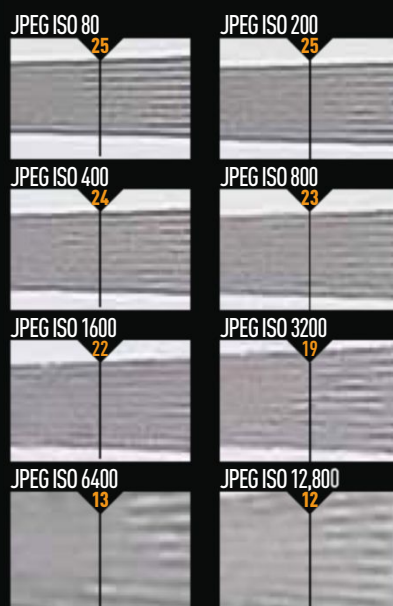
METERING

I noticed that the HX60V has a slight tendency to underexpose images in high-contrast scenes, but this can be easily corrected via the exposure-compensation



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 24-720mm (equivalent) lens at 50mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



dial. Otherwise, while using multi-pattern metering, the camera delivers well-balanced images, particularly in sunlight.

Spot and centreweighted metering are also available for tailored metering needs, but thanks to reasonably good multi-metering performance and the wise decision of Sony to include an exposure-compensation dial, there is little else one could want from a compact travel zoom camera in this regard.

8/10

DYNAMIC RANGE

For a camera with such a small sensor, I was impressed with the dynamic range

The main image was my initial view of the moon. Top right: handheld with 30x optical zoom. Bottom right: 60x clear image (digital) zoom



Right: The colours are saturated enough to remain attractive, but the camera has underexposed this image. Thankfully, it can be easily corrected using the exposure compensation dial



performance of the HX60V. Images captured in brightly lit scenes are vibrant, with a good level of detail retained in shadow areas. I was pleased to see that highlights are not lost in high-contrast images, although on very close inspection the details retained are slightly smudged and not quite as sharp as they first appear on screen.

8/10

WHITE BALANCE AND COLOUR

While using the HX60V, I was so satisfied with the auto white balance performance that I had no need to adjust this setting. Comparing auto performance with that of scene-specific white balance options, the camera appears to make consistently accurate judgements unaided. If, however, you decide you would like your colours a little warmer, cooler or even more/less punchy, it's easy to make adjustments by pressing the direction pad.

To change the look of your images altogether, you can also apply one of 13 creative picture effects, including pop colour, HDR painting and partial colour via the function button.

8/10

AUTOFOCUS

When Sony released the HX50, its maximum focusing speed of 0.1sec was one of the camera's key selling points. Thanks to the improved Bionz X processor, the HX60V is even faster, achieving focus in good speed and only slowing slightly at the longer end of its zoom range.

In very dim conditions, the AF-assist beam supports the camera's contrast-detection system to lock on. This is useful for stable subjects, but will struggle if subjects are mobile. The focusing speed of the HX60V is what I would expect from a camera of this

type and will be adequate for most of the shooting scenarios I would expect it to face.

8/10

NOISE, RESOLUTION AND SENSITIVITY

The HX60V is capable of area-specific noise reduction, which helps to retain edge detail and avoid smudging. It can also combat noise with multi-frame NR by taking a sample of six images shot continuously and stacking them to create brighter images when shooting in low light.

While there is still some loss of resolution due to noise reduction, the HX60V improves on the performance of its predecessor right up to ISO 3200. Luminance noise becomes apparent from ISO 200, while the camera handles colour noise well throughout the range. Images shot up to ISO 800 are still printable, which is an improvement on the sensitivity at which I would have printed images from the HX50.

26/30

LIVE VIEW, LCD AND VIDEO

The 3in, 921,600-dot LCD screen on the HX60V remains unchanged from that on the HX50, and provides a clear view of what is being photographed. It can be tough to assess colour and tone on bright days, so I preferred to use the EVF rather than using the LCD in direct sunlight.

Recording full HD videos on the HX60V via the dedicated record button is easy and swift to operate. Although there's no full manual control during recording, Optical SteadyShot and Intelligent Active mode with five-axis image stabilisation keep images reasonably shake-free. The camera is impressively stable, even when zoomed to its extreme of 720mm.

If the HX60V is missing anything at all, I'd have to say that I'm a little disappointed it doesn't have a built-in EVF. Sony's

own-brand 2.3-million-dot XGA OLED Tru-Finder EVF can be bought separately and connected via the camera's hotshoe, but that will set buyers back an additional £379. The combined price of the HX60 and the XGA is comparable to some very capable enthusiast and advanced level interchangeable-lens cameras.

7/10

Verdict

I REALLY like the Sony Cyber-shot DSC-HX60V. It is very well made and benefits a lot from the inclusion of the improved Bionz X processor.

However, while its predecessor, the HX50, may have really stood out last year, this year's competition is much improved and the HX60V finds itself in a much tougher field. The HX60V's main competition comes from the Canon PowerShot SX700 HS, Nikon Coolpix S9700 and Panasonic Lumix DMC-TZ60, which all boast a 30x zoom. Sony sports a f/3.5-6.3 24-720mm (equivalent) zoom, with Canon and Nikon both having slightly less width but a greater reach with 25-750mm lenses, while Canon tops the bunch in the aperture stakes offering a faster f/3.2-6.9 lens.

Panasonic stands out from the crowd as the only compact travel zoom to include a built-in EVF. If Sony's updates had gone a little further and included an EVF, the HX60V would be a much more attractive option.

The HX60V is a versatile pocket travel camera that can produce great and occasionally stunning images in daylight and low light. I just wish Sony had been slightly more ambitious with it.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as a Compact travel zoom										
Rated Very good										
82%										
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	7/10									



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Canon Pixma iP8750

The **Canon Pixma iP8750** is an A3+ printer with wireless connectivity and six individually replaceable single-ink cartridges. **Vincent Oliver** tries it out

CANON'S new Pixma iP8750 is a single-function photo-quality A3+ printer with USB and wireless connectivity that can connect to smartphones, tablets and Wi-Fi cameras using the Pixma Printing Solutions app. This printer is a great choice for the family and the photo enthusiast alike. The iP8750 uses six individual ChromaLife 100+ dye-ink cartridges, making it an economical printer for both photos and documents, as you only need to replace the depleted inks.

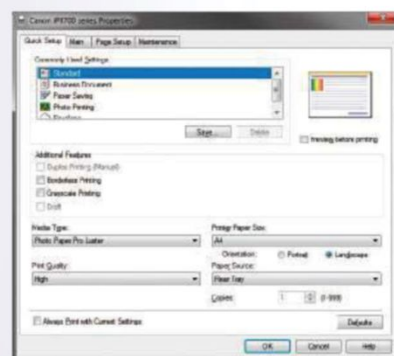
FEATURES

At first glance, the Canon Pixma iP8750 doesn't seem to offer a great deal, as it lacks a memory-card slot, standalone printing capability, a PictBridge port and LCD. However, its versatile wireless connectivity means you can use Apple AirPrint, Google Cloud Print and wireless PictBridge for printing from tablets, smartphones and Wi-Fi-enabled cameras.

The iP8750 supports multiple media sizes, from 10x15cm and envelopes through to A3+. Canon offers a wide range of paper surface types, including Pro Luster, Glossy Everyday Use, Pro Platinum, Plus Semi-Gloss, Matte, Photo Stickers and T-Shirt

Transfer, as well as Fine Art papers. Up to 150 sheets of plain paper or 20 sheets of photo paper can be loaded into the rear gravity-feed tray. There isn't a straight paper-path option, but the iP8750 does support borderless printing on all media from A3+ down to 10x15cm. The printer weighs 8.5kg and measures 590x331x159mm (WxDxH), which may dominate desk space.

The included software consists of printer driver, My Image Garden, Quick Menu



The printer properties panel offers minimal but sufficient controls to produce quality photo prints

AT A GLANCE

- A3+ printer
- 6-ink ChromaLife+ system
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- 590x331x159mm dimensions
- USB 2.0, Wi-Fi
- Full refill cost £60
- Street price around £349

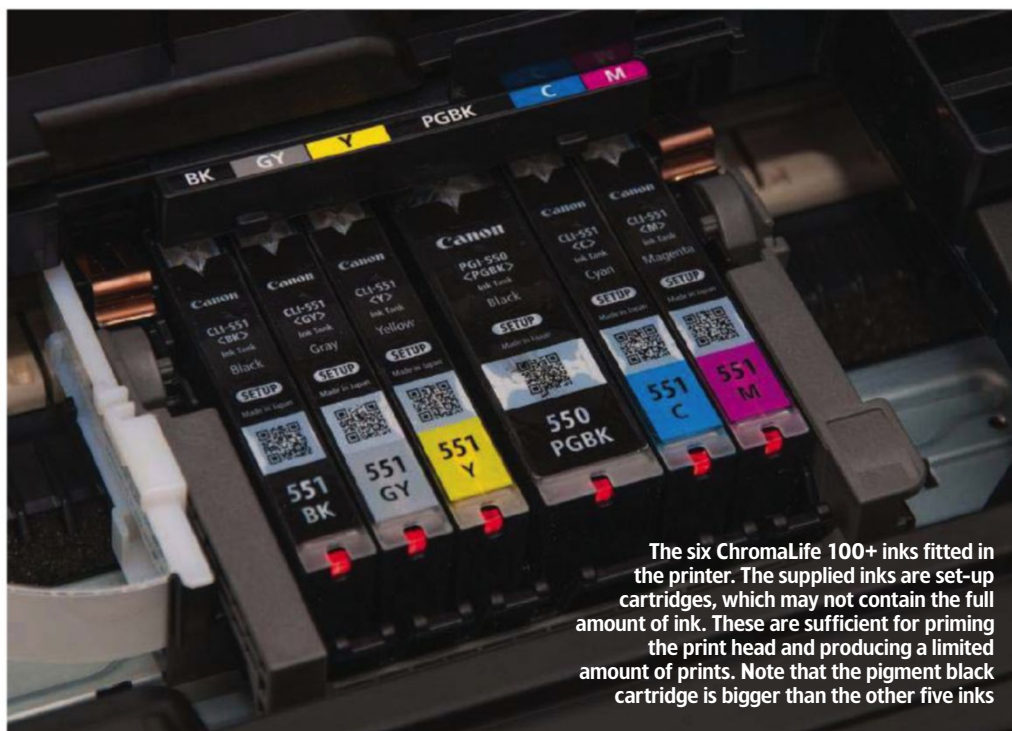
and Easy-WebPrint (a plug-in for Internet Explorer 8 or higher). Most printing can be achieved through the My Image Garden application, although if you are using Adobe Elements, Lightroom, Photoshop, Bridge or other image-editing software you will probably want use those in preference to the supplied software.

BUILD QUALITY

The build quality of the Canon Pixma iP8750 is sturdy, with plenty of attention to detail. The case finish is a matt black, but with a high-gloss black for the top-cover surface. This high-gloss black tends to show up fingerprints and can look soiled very quickly, but Canon has alleviated this problem by adding a subtle stippled texture. The front paper tray is a four-section telescopic unit that folds away flush to the printer's front fascia. The tray is of a sturdy construction and should withstand moderate-to-heavy use.

An inner flap on the iP8750 folds down to accommodate the CD/DVD printing tray that is included. Inkjet-printable discs can be used to print labels directly onto the disc surface, while label-printing software is included via the My Image Garden software. You select an image, click on the New Art icon and then select Disc Label (CD/DVD/BD). From here, you can choose a template for your label, reposition the photo

Below: The test prints show excellent colours, with strong reds. The portrait shows a healthy skin tone, but perhaps bordering on the hot side. The Canon Pro Luster media produced slightly warmer tones, which is due to a better profile. The black & white element on the Canon Plus Glossy II media has a hint of magenta in the light grey areas, whereas the Luster media has a 100% neutral grey. The white text on black is excellent, with clean characters and no bleeding of black into the white



The six ChromaLife 100+ inks fitted in the printer. The supplied inks are set-up cartridges, which may not contain the full amount of ink. These are sufficient for priming the print head and producing a limited amount of prints. Note that the pigment black cartridge is bigger than the other five inks

Minimum system requirements

Windows: Internet Explorer 8, internet connection or CD-ROM

Mac: Safari 5 and internet connection

Operating systems: Windows 8.1, 8, 7/ Vista SP1, SP2/XP SP3 32-bit
Mac OS X v10.6.8 or later



and add text. The software is more than adequate for producing professional-looking labels.

The CD/DVD tray can be stored on two hooks at the rear of the printer, which is not ideal. I am sure Canon could have found a better storage solution, such as using the CD/DVD tray as a component in the front media catcher. The rear gravity-feed paper tray is a sturdy three-section telescopic unit. The smooth-action paper guides ensure that small-sized media loads into the centre of the printer (some other A3 printers tend to feed media via the right-side edge). We experienced no paper jams, although media take-up and printing are noisier than on some other printers.

The printer controls on the iP8750 are minimal. There is a power on/off button, with a white light indicating that power is on that flashes while printing is in progress. The resume/cancel button is used to cancel a print job or resume after an error, with a flashing orange light indicating there is a problem. The Wi-Fi button can be pressed and held down to automatically set up a wireless LAN connection. The USB and power supply ports are at the rear.

INSTALLATION

Setting up the Pixma iP8750 is straightforward: connect the power-supply cable, turn the printer on and open the



cover to install the six ink cartridges in cyan, yellow, magenta, black, grey and pigment black (for text printing). When correctly installed, each ink cartridge displays a red LED light. If the light flashes, the cartridge has been placed in the wrong slot or the cartridge is empty. Close the cover and the print head is primed ready for printing. The installation process is quick and easy. On previous Canon inkjet printers you also had to install the print-head cradle, but this is now done at the manufacture stage.

The next step is to install the drivers using the supplied CD. There is an option to select the easy or custom install, with the custom install providing the option



Above: Blue skies and water are exceptionally good with ChromaLife 100+ inks. Colour is vibrant and results in images that leap off the page



to install the bundled software you want. The next screen asks you to select wireless or USB connection, and then your country of residence and the software you want to install. Installing all the software takes up 1GB of storage space. Then the licence agreement and other boxes showing the installation progress and so on follow. Eventually, you will be asked to connect the printer, and a test page can be printed using a single sheet of plain A4 paper.

COLOUR PRINT QUALITY

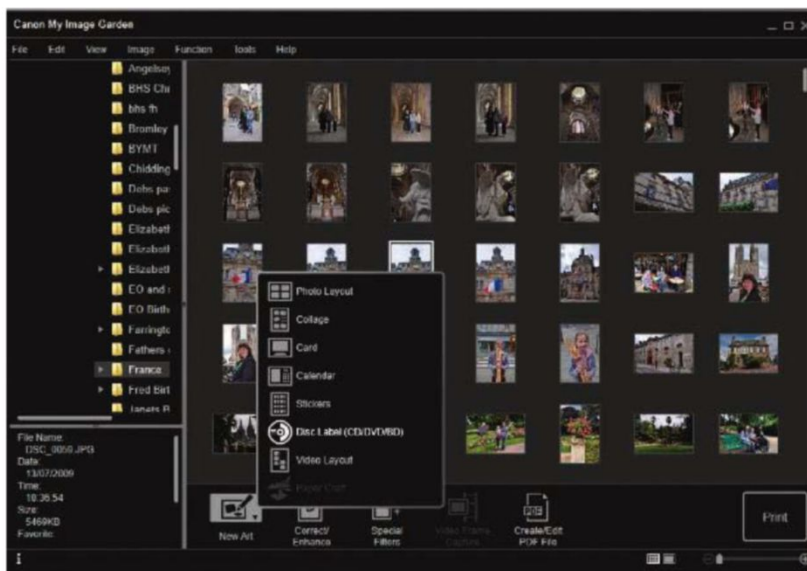
Canon printers are renowned for the ability to produce vibrant colours when using Canon's own glossy media, and the Pixma iP8750 doesn't disappoint in this department. Combined with the ChromaLife 100+ inks, the iP8750 produces colours that leap off the page. Our test print using an A4 sheet of Canon Plus Glossy II photo paper took 1min 55secs using the high-quality setting.

Looking at the various elements in the reference test print, the cotton-reel colours are outstanding, with detail held in both the black and white reels (see bottom

left). These reels add a 3D quality to our test chart and provide a reference as to how colours are rendered using light and shade around a subject. There is good separation of colour on the two red reels, and the yellow reel is excellent. The green reel is displaying a bit too much of a yellow influence, but both blue reels are near perfect.

The portrait of the baby (see left) looks overcooked, as though she has been out in the sun for too long, although sharpness and detail are maintained in her eyes and fine hair. The harbour scene is very colourful, with a clean-blue sky and reflection of the sky in the water. The reds in the boat and autumn tree are vibrant.

The three RGB gradients have an ultra-smooth transition, from pure-white paper base to a solid colour. Canon's FINE print-head technology and the 1pl ink droplet size ensure true photographic quality on prints. To get the best results, Canon's own media or other high-quality photo papers should be used. Think of Canon's printer, ink and media as a matched system and you won't go far wrong.



Facts & figures



RRP	£349.99
Max print size	A3+
Print resolution (dpi)	Up to 9600 x 2400
Min droplet size	1pl
Ink system	ChromaLife 100+ system, 6 single-dye inks (cyan, yellow, magenta, black, grey and pigment black)
Ink price	Standard inks £9.09 per cartridge; XL inks £15 per cartridge
Connectivity	Hi-Speed USB 2.0, Wi-Fi
Dimensions	590 x 331 x 159mm
Weight	8.5kg

Canon, Woodhatch, Reigate, Surrey RG2 8BF.

Tel: 01737 220 000. Website: www.canon.co.uk

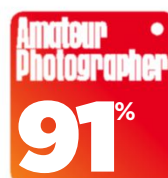
Above and below left: The My Image Garden software offers a limited amount of image-editing features, including print-layout templates and disc-label designs

BLACK & WHITE PRINT QUALITY

Most inkjet printers use a combination of colours to make up a greyscale print. If the printer and media have not been correctly profiled, then this can result in a light cyan or magenta colour cast that is usually seen in the grey tones. The Canon Pixma iP8750 has a dedicated grey cartridge that ensures a pure-grey tone. Our black & white test print was near perfect and would easily rival any photograph produced by traditional wet chemistry. This indicates that the profiles are good. **AP**

Verdict

THE CANON Pixma iP8750 printer may lack some of the bells and whistles of some other printers, but it delivers the quality where it matters with outstanding photo-quality prints. The iP8750 is a great choice for an A3+ photo printer that also serves well for general day-to-day printing use.



	1	2	3	4	5	6	7	8	9	10
SPECIFICATION	27/30									
BUILD	19/20									
HANDLING	19/20									
PERFORMANCE	26/30									

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FUJI LAUNCHES NEW AFFORDABLE X-SERIES COMPACT SYSTEM CAMERA: THE 16MP X-E2



Saturday 9 November 2013

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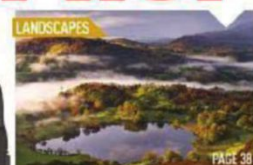
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Formatt Hitech ProStop IRND filters

Whether it's a landscape photograph or a fine-art architectural study, a long exposure can give extra dimension to an image. **Callum McInerney-Riley** tests a set of ND filter kits that bears the name of one **Joel Tjintjelaar**

PRICES

Circular
£189.99-£289.99
100mm
£279 (without holder)
£329 (with holder)
165mm
£599.99

JOEL Tjintjelaar (pronounced chin-che-laar) is an award-winning fine-art photographer based in the Netherlands. In collaboration with Formatt Hitech, Joel has released a signature series of ProStop IRND Long Exposure filter kits. These are a collection of 3-stop, 6-stop and 10-stop neutral density (ND) filters designed to be used on their own or with each other.

Combining ND filters of various strengths allows you to achieve ultra-long shutter speeds even in bright conditions. This is an integral part of the technique that Joel employs in order to produce his images. His photography involves paying meticulous attention to both form and composition, commonly featuring man-made structures such as buildings and bridges. By using

these long exposures, Joel marries the movement of clouds or water with the static forms of his subject matter. His minimalist fine-art architectural photography is stunning and his name lends great authority to the new Formatt Hitech Joel Tjintjelaar Signature Series ProStop IRND Long Exposure filter kits.

FEATURES

One issue with some high-density ND filters is that images are blighted by banding, artefacts and even brown/red colour casting in the shadow areas. This is caused by the ND filter letting in a large amount of infrared light. As the density of the filter increases, more infrared light hits the sensor. However, Hitech says the

ProStop IRND filters are designed with the digital sensor in mind and they evenly reduce the entire light spectrum. In short, these filters block the visible spectrum, infrared light and ultraviolet light in almost equal parts to avoid digital artefacts and loss of image quality. This makes the filters much better for stacking together and using at upwards of 10 stops.

Consumers are often confused about exactly what type of filters they need for their lens. For this reason, Hitech has put together a range of kits to suit practically everyone. There are 67mm, 72mm, 77mm and 82mm circular filters that are intended for those who have a lens or lenses with a single filter size. For example, if I were only shooting with a Canon EF 24-70mm f/2.8 and a Canon 16-35mm f/2.8, it would be more cost effective for me to buy a circular 82mm kit. However, if I had multiple lenses with filter threads of various sizes, it would best to use square filters and slide these into a holder that can be attached to a lens via a thread adapter.

Hitech has an Aluminium Filter Holder kit £329.99 that houses 100x100mm (4in) filters and comes with 77mm and 82mm adapters. Should the user have some more specialist lenses such as the Canon 14mm f/2.8L II, Nikon 14-24mm f/2.8 or a lens that exceeds the 82mm filter size, a LucrOit filter holder is an option. This filter holder is available with a host of specialist adapters and houses up to two 165x165mm-sized filters (£599.99 for the kit). Also, adapters for the 82mm and 72mm thread sizes can



© CALUM MCENEREY-ALLEY

be used with the LucrOit holder.

As the ProStop kits include a 3-stop, 6-stop and a 10-stop filter, it is possible to stack multiple filters to achieve neutral densities of 3, 6, 9, 10, 13, 16 or 19 stops. However, the LucrOit holders only have two filter slots, so 16 stops will be the maximum density possible using these.

It is worth noting that the ProStops have a light gasket that prevents light leaks from the side of the filter. This is important when shooting long exposures with stacked filters.

IN USE

As these filters are made from resin rather than glass, they scratch easily. On the plus side, resin is more resilient should the filter be knocked or dropped and it is much lighter than glass.

I found that the Formatt Hitech ProStop IRND filters were great in use, with a cooling colour shift that made images look blue in appearance. The more filter density that I applied, the heavier the colour cast would get. However, this

Above and below: These shots were taken with the 10-stop ND filter and a 3min exposure in order to retain some detail in the clouds. However, Joel often shoots exposures of 15mins to achieve a silky-smooth sky

cast is very minor. Nudging the white balance in-camera up by 100 Kelvin at the 3-stop end or 800 Kelvin at a higher density does a good job of correcting the images, although I found it far easier to simply correct this using Adobe Camera Raw. Using ACR, I was able to warm up the white balance and add a touch of purple tint to correct the images perfectly. After this, there was no need for any further post-production work to correct the colour. **AP**



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Verdict

WHILE there is a heavy focus on these filters to be used for black & white fine-art images, they can be used for many other applications. For landscape photographers they would work for dragging clouds and getting water to look silky smooth. Also, they would allow cinematographers to shoot wide open and achieve a shallow depth of field. Overall, the quality produced by these filters is great. The cool colour cast is simple to fix in post-production and long-exposure images are not blighted by artefacts caused by infrared light. These filters are high-quality pieces of kit, but they come with a high price.



For more information visit www.formatt-hitech.com and to see more of Joel's work go to www.flickr.com/people/tjintjelaar/

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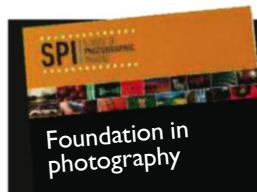


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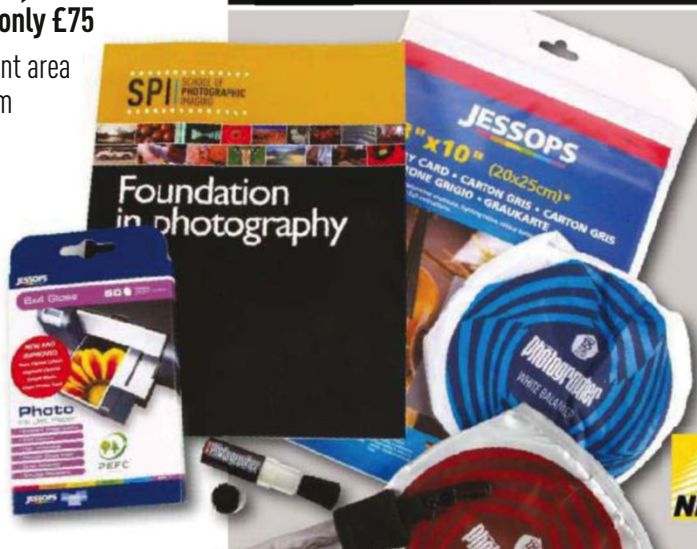


'The quality of teaching and support that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find who I am as a photographer and without doubt my skills improved considerably' Gill Golding



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Manfrotto MK055XPRO3

Andrew Sydenham tests Manfrotto's redesigned and updated 055 tripod, and finds that it sets new standards for professional and enthusiast users alike

MANFROTTO'S 055 series tripods have enjoyed huge popularity since their introduction and are often imitated but rarely bettered. This latest version offers significant improvements over its predecessors, with a rigidity – not to mention an impressive size-to-weight ratio – that makes it perfect for both studio and location use.

FEATURES

The redesigned features are subtle yet significant, and could possibly be overlooked by the casual observer. The main improvement is to the 90° centre column mechanism, which is neatly enclosed within the collar. Now, the centre column can be extended vertically, then flipped and locked securely into horizontal mode – all with the camera attached. It makes the switch from shooting straight ahead to overhead or macro mode an absolute breeze.

Adjusting and releasing the leg locks is a simple operation and can be carried out with one gloved hand. The Quick Power Locks are the fastest I've used, and I was able to take the tripod from completely folded to all legs fully extended and locked in under five seconds.

For macro and nature photography, the angle of each leg can be adjusted independently of the others, making virtually any position possible. Once fixed, it holds the camera securely in place. The excellent 498RC2 ball head,

tested as part of the kit, holds a full-frame DSLR with confidence, but if you prefer a three-way head, Manfrotto supplies the X-Pro 3-Way Head in a kit for the same price. Finally, the Easy Link 3/8in threaded socket, near the top casing, opens up the tripod to the world of Manfrotto accessories. Any extending magic arm or bracket, along with reflector or light source, can be fixed and supported, turning the tripod into a mobile studio.

PERFORMANCE

The maximum working height of 183cm is more than adequate for most purposes. All but the tallest photographers would require a stepladder to access the viewfinder at this level. At the other end of the scale, being able to shoot as low as 9cm is a real advantage. The textured rubber handgrips on two of the legs make moving and handling the tripod in cold temperatures less agonising, while the Quick Power Lock system is a significant improvement. Aside from being quick to operate, it makes the tripod far more stable, giving the photographer confidence in its weight-carrying ability. Adjusting the leg angle with the large, easy-to-locate locks is much easier than with previous incarnations.

The 055XPRO3 was well up to the job of supporting my Canon EOS-1Ds Mark III and is streets ahead of my existing 055XB in terms of stability and ease of use. Weighing 3.1kg with the 498RC2 ball head, this is clearly no compact travel tripod, but bearing in mind its features and versatility, a little extra weight for a raft of strength and refinement is a trade-off I'm more than happy to make. **AP**

DATAFILE

RRP
£299.95
Leg sections
3
Maximum height
183cm
Minimum height
9cm
Closed length
74cm
Weight
3.1kg
Payload
8kg
Leg angles
25°, 46°, 66°, 88°

Verdict

WITH its red detailing and contrasting aluminium castings, the Manfrotto 055XPRO3 oozes quality. The 90° column mechanism alone makes it a justifiable upgrade, and with its weight-bearing capacity, increased stability

and standard-setting Quick Power Lock system, this is a tripod you can use anywhere. Some photographers may want to consider the lighter 055CXPRO3 carbon-fibre version, but even the aluminium model is no monster to carry.



AskAP

Let the AP team answer your photographic queries

USING EF LENSES ON AN EOS 7D

Q I have used Canon bridge cameras for the past ten years and now wish to progress to a Canon DSLR. I am interested in the Canon EOS 7D, but does it take both EF and EF-S lenses? I have several EF lenses, including prime 50mm and 85mm optics, plus various zooms (including a 20–35mm EF USM, 28–105mm EF USM and a 100–300mm EF USM). I have used these on my Canon EOS-1V film camera with Fujichrome Velvia and Kodachrome 64 slide film, so would they be compatible with current Canon DSLRs using APS-C-sized sensors as well as full-frame sensors? **John Harbidge**

A You can use your existing Canon EF optics on an EOS 7D. EF lenses are compatible with both full-frame and APS-C-sized-sensor cameras, and the EOS 7D (which has an APS-C-sized sensor) is compatible with both EF and EF-S lenses. The only compatibility issue is when you want to use an EF-S lens on a full-frame EOS camera.

However, if you were to use your existing lenses, you would need to take the focal-length magnification factor into account – all lenses have their focal length effectively extended by 1.6x on the EOS 7D. This will mean that your existing wideangle zooms effectively become 32–56mm and 44.8–168mm respectively, while your telephoto zoom will deliver a viewing

angle similar to a 160–480mm lens. Your 50mm and 85mm primes will behave more like 80mm and 136mm focal lengths respectively.

As this suggests, you're losing most of your existing wideangle-shooting capabilities, so you may want to consider a new wideangle zoom to add to your kit. I would also suggest that your existing zooms might not deliver the quality you're used to, as none of them was designed with digital capture in mind. That's not to say you shouldn't give them a go (as they're being used on an APS-C-sized sensor only the central 'sweet spot' of the lens is being used), but you may find their performance is somewhat lacklustre when they're attached to a digital camera. **Chris Gatcum**

FILTER SYSTEMS

Q I am thinking of buying a filter system for my Canon EOS 1100D. I tried to take a picture of running water recently, but it was too dark. Can anyone suggest where to start and which kit to get? **jack07**

A As has been noted on the AP forum, your 'dark' results have less to do with your subject or any filter-related issues, and more to do with accidentally dialling in –3 stops of exposure compensation – it's easily done.

In terms of filters, the answer really depends on what it is you're looking to achieve. I'm assuming that you want to get the classic 'silky-water' look by extending the exposure time, in which case a neutral density filter is what you need. It's entirely up to you whether you opt for a screw-in

filter or a slot-in filter for a system holder: each has its advantages and disadvantages.

The advantage of a screw-in filter is that it's usually cheaper, as you only need to buy the filter rather than the associated holder and adapter ring. The downside is that the filter is then limited to fitting lenses with the same filter thread diameter (or smaller diameters if you use stepping rings). If you buy a lens with a larger diameter in the future, the filter just won't fit.

Filter systems, on the other hand, can grow more easily with your kit: one holder and one set of filters can be used on almost any lens, assuming you have the correct adapter. However, if you go down this

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

route, be sure to choose your filter system sensibly. A common mistake is to try to save a few pounds at the outset by buying a smaller-sized system, only to regret the decision later when you buy a wideangle lens that can 'see' the corners of the filter holder. With this in mind, a 100mm filter system, such as the 100mm system from Lee Filters or Cokin's Z-Pro, would be my number-one choice, although Cokin also does a wideangle holder for its slightly smaller (84mm) P System, which would be a cheaper option.

In terms of the actual ND filter to use, this will depend on how smooth you want your water. A 1-stop ND filter will have minimal effect (so is perhaps not worth considering), while an extreme ND filter such as Lee Filters' Big Stopper (a 10-stop ND filter) can create seriously long exposures – a 1/15sec exposure without a filter would become a 1min exposure with this filter fitted. However, this may be a little too extreme, in which case Lee Filters' new Little Stopper (6-stop ND) or a 3-stop ND filter may prove more versatile. Note that Lee Filters' Big and Little Stoppers are only available as slot-in filters – there is no screw-in alternative unless you opt for a different brand.

Chris Gatcum

REDUCING NOISE IN A PANORAMA

Q I am trying to improve on a panoramic shot I made at a particular location, which was taken by combining overlapping frames across the final image I have in mind. The scene will be photographed just after the sun has set behind distant mountains, with large areas of low light. The exposure time (the same for all overlapping frames) is up to 2mins and the problem I face is dealing with unacceptable chroma noise in the low-light areas in the final image.

To what extent can I remove this by superimposing identical (60sec) exposures at each section of the panorama and then stitching each superimposed section together to complete the final (hopefully much lower noise) panoramic image?

Presumably this would deal with random electronic noise, but not noise due to small sensor defects like dead pixels and faults in the sensor architecture. Can these only be dealt with using commercial software, and which would you recommend?

Stephen Shaw

A Without knowing the camera you're using, or the exposure parameters, it's very hard to give shot-specific advice, but the following may help. Whenever you're shooting in low-light conditions, getting the right balance of aperture, ISO and exposure time becomes more critical than it is in general shooting situations. So, before worrying about superimposing images (which is almost certainly not the answer), I'd first suggest

Lee Filters' Big and Little Stoppers are only available as slot-in filters

AP GLOSSARY

Hyperfocal distance

Focusing at the hyperfocal distance is useful for landscape photographers (among others) as it maximises the depth of field at any given aperture. At its simplest, this allows more of a scene from front-to-back to appear acceptably sharp at the aperture you're using. However, setting the hyperfocal distance can also be a way of utilising the 'best' aperture setting on a lens, allowing you to avoid the diffraction associated with the smallest apertures, so you get the best optical performance without sacrificing too much depth of field.

At its simplest, the hyperfocal distance is the distance at which everything from half that distance to infinity will appear acceptably sharp, so if the hyperfocal distance is 4 metres, everything from 2 metres to infinity would be covered by the depth of field if you focused at that point. Unfortunately, there's no single 'magic number' for hyperfocal distance: it is determined by a combination of the aperture setting being used, the focal length of the lens and the sensor (or film) size, so it can vary on a shot-to-shot

basis. Thankfully, there is a wide range of online sources and apps that make it relatively straightforward to determine the hyperfocal distance.

However, determining the hyperfocal distance is only half the battle: actually setting it in the field is much harder. The main problem is that many modern lenses lack a depth-of-field scale and many also lack a useful focus-distance scale (if indeed they have a focus distance scale to start with). This is where a certain degree of 'guesstimation' comes into play. If the hyperfocal distance is 4 metres, for example, you need to locate an element in the scene that you think is roughly that far away from the camera position and focus on that (manual focus and a magnified live view image can help here). This may mean that your subject doesn't appear sharp, but that's not a problem: assuming you've focused at the hyperfocal distance for the aperture, focal length and sensor size you're using, everything from half that distance to infinity will be covered by the depth of field.

that you make sure you are using the optimum exposure settings for your scene.

First, how extensive is the depth of field and what aperture do you need to use to cover it? If everything in the shot is at infinity (in terms of focus distance), then you can open up the aperture more than you might normally, so you're shooting at f/5.6, for example, rather than f/8 or f/11. I wouldn't recommend shooting with the aperture 'wide open', as your lens almost certainly won't be performing at its best, but a stop or two down from maximum should improve things all round. Opening up just 1 stop would immediately reduce a 2min exposure time to 1min (alleviating noise), for example, and if you maximise the depth of field by focusing at the hyperfocal distance you may find that you can retain the same level of front-to-back sharpness.

Similarly, you might find that increasing the ISO helps as well. I don't know what camera you're using (or what ISO setting), but it may well be that a slight increase in the ISO results in a less dramatic increase in noise than a longer exposure: setting ISO 400 and reducing the exposure time to 30secs may produce less noisy results than ISO 200 and a 60sec exposure, for example. I can't say for sure, though, as it all depends on the high ISO and long exposure noise characteristics of your camera.

Either way, reducing the exposure time by

a couple of stops might make long-exposure noise reduction a viable option as well. You don't say whether you are using it or not, but it's certainly worth trying for comparison. Just be sure that your battery is fully charged, as each exposure will effectively double in length as the camera takes a second 'dark frame' of equal duration for the long-exposure noise-reduction processing. If you have an option to set the level of long-exposure noise reduction, then try them all to see which you prefer: some people prefer a noisier image with more detail, while others are happy to lose fine detail in return for less noise.

With your exposure settings optimised, you will be doing all you can to minimise noise at the capture stage, but shooting raw is also advisable. This won't reduce noise, but it will mean that you have an image with a greater bit depth. This should allow you to open up the shadows a little more without just revealing noise. It also means you can apply noise reduction to the raw file rather than to a processed JPEG.

With that in mind, I'd head back to your location and see if things can't be improved at the shooting stage. If you still find that noise is an issue, get back in touch and we can look at software-based solutions, including localised noise reduction and multiple exposures.

Chris Gatcum

In next week's AP

On sale Tuesday 22 April

ON TEST

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ON TEST

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Classics to use

Olympus E-1

Ian Burley looks at the first four thirds DSLR, the **Olympus E-1**, which the company claimed was the first SLR 'designed for digital'

OLYMPUS first revealed the E-1, its first DSLR, in March 2003 at the PMA Show in Las Vegas, and first shipments were made at the end of that year. It was the birth of the four thirds DSLR E system, which evolved into the mirrorless micro four thirds system in 2008.

The arrival of the E-1 was a big deal for Olympus because the company had failed to make the transition to autofocus SLRs with its once-popular OM film SLR system. The E-1 represented Olympus's opportunity to get back into the SLR arena for the first time, arguably, since the mid-1980s. A company's most ardent fans can quickly become its most vocal critics, and Olympus's failure to continue development of the OM system was seen as a betrayal by many. Therefore, Olympus's late entry into the DSLR market some four years after Nikon with the D1 and three years after Canon's D30 was greeted with some cynicism.

The E-1 was also the basis for a brand-new SLR system, the first new mass-market interchangeable-lens reflex system since Canon introduced the EOS system in 1987. Olympus also pointed out that the E-1 represented the first 'designed for digital' SLR system, which doubled as a good explanation for the abandonment of the OM lens mount.

DESIGNED FOR DIGITAL

What does 'designed for digital' actually mean? In my article in AP 15 March on the Leica Elmarit-M 24mm f/2.8 Asph lens, I looked at the extreme 'not designed for digital' situation Leica found itself in with lenses that couldn't work optimally with digital sensors because of the 'non-telecentric' characteristics of employing a narrow lens mount positioned very close to the film plane. To avoid such issues, Olympus designed a lens mount that was very wide in relation to the sensor or image-circle diagonal. This enabled lenses to be designed that minimised the angle of light-ray incidence into the corners of the frame and so avoided excessive corner shading and loss of resolution. Olympus achieved this by starting from scratch, while Canon, Konica Minolta, Nikon and Pentax kept their

film SLR lens mounts and installed smaller sensors in bodies based on their film models. Olympus argues that its rivals' models are all based on legacy compromises and even more so with full-frame DSLRs.

Olympus also wanted to restrict the size and weight of its camera bodies and lenses. In a leap of faith that would prove to be a double-edged sword, Olympus went for a 4/3in sensor, which is about a quarter of the area of a 24x36mm 135-format frame or what we call 'full frame' in terms of modern DSLRs. Meanwhile, the lens mount remained nearly the same size as the old OM film SLR mount. Not only was the 4/3in

The M-mount lens was launched back in 1996 and was discontinued in 2010

or 'four thirds' sensor smaller than APS-C-sized sensors popular with rival DSLRs, but it also used the same 4:3 aspect ratio used by compact digital cameras rather than the wider, yet lower, 3:2 aspect ratio used in practically every other DSLR (and 35mm film for decades before).

Having a smaller sensor has its advantages and disadvantages. A small sensor means lenses can be physically smaller and lighter. On four thirds, a 50mm lens is about the same size as a 50mm lens from other DSLR systems, but the 2x cropping factor compared to full frame means a 50mm lens



1 The E-1 camera JPEG at ISO 3200, taken at the same time as the E-1 raw file. It is badly overexposed compared to the raw file and dark areas have bad chroma noise

2 The OM-D E-M1 ISO 3200 camera JPEG. As you would expect from an up-to-date camera, the quality is much better than the E-1, with correct exposure, no chroma noise, more dynamic range and well-managed luminance noise, not to mention more than three times the resolution

3 The E-1 ISO 3200 raw file default view unadjusted in Lightroom 1. This is surprisingly similar to the starting point in Lightroom 5, but Lightroom 1 has far less scope when you really try to push the image



4 The E-1 ISO 3200 raw file adjusted in Lightroom 1. This is much better than the camera JPEG, but nowhere near as good as the Lightroom 5 result

5 This is the default, unadjusted state of an E-1 raw file at ISO 3200 using Lightroom 5. Surprisingly, the default view is not that different to the default result in Lightroom 1

6 This is an adjusted result of an ISO 3200 E-1 raw file using Lightroom 5. It is vastly superior to what can be achieved in Lightroom 1, despite similar-looking beginnings. It is sharper, highlights are recovered better and noise is much better controlled without losing as much detail

has the same field of view as a 100mm full-frame lens. Aperture brightness is unaffected, so f/1.8 is still f/1.8, but you get more depth of field with the smaller sensor for the given aperture. Depth of field at f/1.8 and 50mm on four thirds is the same as a 100mm f/3.6 lens on a full-frame camera. Four thirds is really interesting for telephoto lenses because the models are genuinely half the size and weight of their full-frame counterparts without sacrificing brightness, and there is more depth of field. Other lenses, like standard zooms, can be smaller or brighter and the same size as full-frame counterparts. However, watch out for diffraction, which softens images at around f/7-f/8 rather than around f/16 for full frame.

Of course, with a smaller sensor you have to compromise between pixel count and sensitivity. The larger and more sensitive the photosite, the fewer pixels you can fit into the available space. The E-1 only had a 5-million-pixel sensor when 6 million pixels was already the established norm. Even with fewer pixels, the E-1's pixel pitch was smaller than its 6-million-pixel APS-C rivals. This translated into lower tolerance of high ISO/

low-light shooting conditions, meaning that more image noise was evident and, to an extent, lower dynamic range in even good light. Another unwanted by-product of a small sensor is a small viewfinder. The E-1 finder is quite bright, but it's a bit like looking into a tunnel compared to an OM finder.



An E-1 camera JPEG showing the quality under good light

THE E-1 SENSOR

The E-1's Kodak CCD sensor is good for dynamic range because it is a 'full-frame transfer' (FFT) CCD sensor. Most camera sensors (as they were even back in 2003) are Interline Transfer devices. Once the exposure is made, the sensor can move the accumulated charge in each photosite (pixel) to a temporary storage unit that has an optically opaque cover or mask, protecting it from further exposure. This works like a solid-state electronic shutter and enables very fast frame rates and even operation without a mechanical shutter, which is essential for live view.

The problem with Interline Transfer is that much of the sensor's surface area is masked off, making it less sensitive. For the same pixel pitch, an FFT sensor can be more sensitive. In its day, the E-1 demonstrated good sensor sensitivity characteristics, such as the ability to resist burned-out highlights.

However, the E-1's sensor worked best in bright conditions at base ISO. Noise soon becomes an issue as ISO increases. You don't want to use ISO 800 if you can avoid it and certainly not ISO 1600 or 3200. However, the E-1 soon developed a reputation for

excellent colour reproduction, which many presumed was a trait of the Kodak sensor. When Olympus switched to Live MOS sensors, many felt that colour quality suffered. However, my tests comparing colour with the latest Live MOS sensor in the Olympus OM-D E-M1 suggest there is little difference.

BUILD QUALITY

As if to make a grand statement with the E-1, Olympus went to town on its design and build quality. The magnesium-alloy body remains impressive to hold, being superior to anything Olympus has since produced. It is also dustproof and splashproof, as is its 14–54mm standard zoom lens. There are plenty of external controls, and an optional HLD-2 power and portrait-orientation battery grip were available. Perhaps the most noticeable impression when you use an E-1 is its exceptionally quiet and well-damped shutter and mirror mechanism.

FEATURES

Olympus's gamble on a non-standard sensor size limited its options for a sensor supplier. Olympus was also quite new to DSLR electronics, and while the camera itself looked the part in professional terms, key areas of specification weren't up to date in several. Apart from the relatively low 5-million-pixel resolution, the E-1 could only afford three AF points and none was illuminated in the viewfinder. Considering that Canon had already shown how good autofocus could be with its USM system, the E-1 AF system wasn't in the same league. At least Olympus did the right thing and put the AF motor in the lenses, like Canon, but the use of slow and noisy micromotors, compared to Canon's smooth and swift sonic motors, was a noticeable disadvantage.

An interesting innovation was the use of 'fly-by-wire' manual-focus control. Turning the focus ring felt normal, but the ring was not physically linked to the focus mechanism. One problem was that the focus ring would just rotate without an end-stop so you could not feel when focus reached infinity or closest focus. The E-1 was no speed demon,



Above: The rear of the 6-million-pixel Olympus E-1. Looking through its small, circular viewfinder has been likened to staring down a tunnel



Left: The OM-D E-M1 has a 16-million-pixel Live MOS sensor

either, offering just 12 consecutive frames at 3fps. Olympus did offer a fair range of image-quality in-camera adjustments and a traditional top-plate LCD status panel. The 1.8in rear LCD screen is tiny by today's standards, but typical of the E-1's time.

IMAGE QUALITY

In good light, the E-1 can deliver very respectable images. If your subject has

plenty of colour, you will be pleased with the results. Skin tones, foliage and blue skies are all reproduced in attractive hues. In-camera JPEGs are especially good for colour, but this is one of those older cameras that really benefits from the advances in raw-conversion quality that can now squeeze every ounce of image quality stored away in raw files. The E-1 gets out of its depth beyond ISO 800, but using Lightroom 5 I was able to manage noise, especially chroma noise, while retaining detail definition, far better than the in-camera processing. Image quality is boosted by Olympus's excellent optics.

If you are thinking of buying a used E-1, get the 14–54mm f/2.8–3.5 standard zoom and not the 14–45mm or 17.5–45mm lenses. A good-condition E-1 body can cost less than £100, but the 14–54 zoom still commands a used price of up to £200. Remember that you'll need CompactFlash cards, as it doesn't accept SD media. **AP**

Below left: comparison of E-1 and OM-D E-M1 JPEG colour to investigate so-called Kodak sensor colour differences



Conclusion

FUNDAMENTALLY, the sheer age of the Olympus E-1 makes the camera challenging to use. With its small viewfinder and limited AF system, using the camera in low-light conditions can be frustrating. However, in good light – perhaps in a studio – the E-1 can deliver surprisingly good results. It's a quiet camera, so is ideal when noise is not tolerated. If you have a sealed lens like the 14–54mm, the rugged E-1 is not a bad choice for rough terrain and poor-weather use. This would also be a fine camera to use if you want to learn about photography. Although logic suggests otherwise, the E-1 is a pleasing camera to use and it has something of a cult following these days.

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CANON RS-80N3 REMOTE SWITCH	MINT-BOXED £29.00
CANON TC-80N3 REMOTE CONTROLLER	MINT-BOXED £95.00
CANON EXTENSION CORD ET-1000 N3	MINT-BOXED £55.00
CANON ST-E2 SPEEDLITE TRANSMITTER	MINT-BOXED £125.00

CANON ANGLE FINDER B	MINT-BOXED £79.00
CANON LC3 TRANSMITTER AND RECIEVER	MINT £115.00
CANON PB-E2 BOOSTER FOR CANON EOS1/1N3 etc	MINT- £75.00
SIGMA 4.5mm F2.8 EX DC HSM CIRCULAR FISHEYE	MINT CASSED £499.00
SIGMA 10mm F2.8 EX DC FISHEYE HSM	MINT-BOXED £345.00
SIGMA 14mm F2.8 ASPHERICAL CANON FIT	MINT-BOXED £375.00
SIGMA 105mm F2.8 EX DG MACRO SUPERB SHARP LENS	MINT-BOXED £345.00
SIGMA 400mm F5.6 APO MACRO	MINT-CASED £295.00
SIGMA 70 - 300mm F4.5 APO MACRO + HOOD	MINT- £59.00
SIGMA 70 - 500mm F5.6 APO COMP WITH HOOD	MINT-BOXED £395.00
TAMRON 90mm F2.8 SP D MACRO LENS	MINT-BOXED £249.00
TAMRON 10 - 24mm F3.5 5.6 D II LD AF-SP ASPHERIC	MINT-BOXED £279.00
TAMRON 28 - 75mm F2.8 XR D LD ASPHERIC (LATEST)	MINT-BOXED £245.00
TAMRON 55 - 200mm F4.5 LD MACRO D II	MINT-BOXED £56.00
TOKINA 10 - 17mm F3.5 4.5 AT-X DX LENS (LATEST)	MINT £345.00
TOKINA F1 AE BODY 1984 L.A. OLYMPIC LTD ED	MINT-BOXED NEW £995.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY AS NEW "UNUSED"	MINT-BOXED £475.00
CONTAX G1 BODY	MINT- £175.00
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CONTAX TIX TITANIUM COMPACT + LEATHER CASE	MINT CASSED £399.00
CONTAX 21mm F2.8 BIOGON T* WITH FILTER & FINDER	MINT CASSED £695.00
CONTAX 28mm F2.8 BIOGON "G" + FILTER & CONTAX HOOD	MINT-BOXED £299.00
CONTAX 45mm F2 PLANAR "G" + FILTER & CONTAX HOOD	MINT-BOXED £299.00
CONTAX 90mm F2.8 SONNAR "G" + HOOD + FILTER, CAP	MINT £199.00
CONTAX 90mm F2.8 SONNAR "G" + HOOD	MINT-BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASSED £85.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASSED £375.00
CONTAX GD1 DATABASE FOR CONTAX T3	MINT-BOXED £99.00
CONTAX SA-2 FLASH ADAPTOR	MINT-BOXED £195.00
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT- £399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++-BOXED £195.00
CONTAX FIT YASHICA 28mm F2.8 SUPERB CONDITION	MINT £65.00
CONTAX 45mm F2.8 TESSAR T* PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm F1.7 PLANAR AE	MINT £125.00
CONTAX 85mm F1.4 PLANAR MM	MINT- £425.00
CONTAX 135mm F2.8 SONNAR T* MM	EXC++-BOXED £195.00
CONTAX TLA 280 FLASH	MINT £49.00
RICOH GR1 V COMP + CASE & HOYA FILTER SET	MINT-BOXED £295.00

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LEICA M BLACK BODY COMPLETE REALLY NICE	MINT-BOXED £1399.00
LEICA M CLASSIC CHROME BODY COMPLETE	MINT-BOXED £899.00
LEICA M-P 70TH ANNIVERSARY 1913-1983	MINT-BOXED £1395.00
LEICA M P BLACK BODY	MINT-BOXED £995.00
LEICA M2 BODY COMPLETE WITH INST BOOK	MINT-BOXED £895.00
LEICA M3 BODY DOUBLE WIND	EXC++ £595.00
LEICA M3a BODY SER No 12659XX CIRCA 1970	MINT- £575.00
LEICA M3a BODY SER No 14111XX CIRCA 1975-76	EXC++ £475.00
LEICA III BODY SER No 1816XX C1945 NEEDS SERVICE	EXC++ £179.00
LEICA CL BODY COMP WITH 40mm F2.5 SUMMICRON	MINT- £795.00
LEICA CL BODY	MINT- £495.00
MINOLTA QLE WITH 40mm F2 ROKKOR	EXC++ £499.00
MINOLTA QLE BODY COMPLETE WITH CASE	EXC++ £395.00
VOIGTLANDER 28mm F1.9 WITH R RING	MINT-BOXED £795.00
VOIGTLANDER 50mm F1.1 NOKTON LEICA M MOUNT	MINT-BOXED £795.00
LEICA 50mm F1.5 SUMMARIT M WITH RARE YOOHS HOOD	MINT- £495.00
LEICA 50mm F2 SUMMICRON COLLAPSIBLE	MINT- £399.00
LEICA 50mm F2 SUMMICRON CHROME M FIT	EXC++ £595.00
LEICA 50mm F2.5 SUMMARIT M 6 BIT LATEST	MINT-BOXED £795.00
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LEICA 90mm F4 C ELMAR + HOOD	MINT £395.00
LEICA 135mm F4.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm F4.5 HEKTOR IN KEEPER	EXC++ £199.00
LEICA 90mm F4 ELMAR BLACK SCREW	MINT- £145.00
LEICA 135mm F4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
LEICA WINDER M-2 FOR M4 etc	MINT-BOXED £145.00
LEICA RS BODY BLACK	MINT- £299.00
LEICAFLEX SL BODY CHROME	MINT-BOXED £299.00
LEICA 28 - 70mm F3.5 5.6 R VARIO ELMAR ROM LENS	MINT-BOXED £359.00
LEICA 180mm F4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT-BOXED £45.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £99.00
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BRONICA 50mm F2.8 ZENZANON MC	EXC++ £99.00
BRONICA 150mm F3.5 ZENZANON E M C	MINT-BOXED £39.00
BRONICA 150mm F3.5 ZENZANON E M C	MINT £99.00
BRONICA 150mm F4 E	MINT £99.00
BRONICA ETRS 120 BACK	MINT- £75.00
BRONICA AEI METERED PRISM	EXC++ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	EXC++ £59.00
BRONICA SPEEDGRIP FOR ETRS/ETRSI	MINT- £45.00
BRONICA MOTOR WINDER E	EXC++ £99.00
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BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA 200mm F4.5 PS LENS WITH HOOD	MINT-BOXED £179.00
BRONICA PRISM ME METERED FOR SOA/SOA/	MINT- £99.00
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BRONICA SOA/IM POLAROID MAGAZINE BACK	MINT-BOXED £99.00
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FUJI GW 670 MK III CW 90mm F3.5 LENS	MINT-BOXED £675.00
MAMIYA 6 BODY WITH 50mm F4 "G" FOR 6 + HOOD,FLT	MINT- £1265.00
MAMIYA 150mm F4.5 "G" WITH HOOD	MINT £365.00

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MAMIYA 150mm F4.5 WITH HOOD FOR 7/7II	MINT-BOXED £395.00
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MAMIYA 250mm F4.5 LENS FOR RZ	MINT- £195.00
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MAMIYA 180mm F4.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA Z20 BACK FOR RZ 67	MINT- £95.00
PENTAX 65N II AF WITH PENTAX 45-85 ZOOM LENS	MINT- £599.00
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PENTAX 55mm F3.5 TAKUMAR SMC FOR 6x7	MINT- £195.00
PENTAX 55mm F2.8 FOR PENTAX 6x5	MINT-BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £199.00
ROLLEIFLEX SCHNEIDER 150mm F4.6 MAKRO FOR 6008	MINT- £575.00
VISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £145.00
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YASHICAMAT 124G COMPLETE WITH CASE	MINT- £199.00

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HASSELBLAD 500CM + 80mm F2.8 T* + HOOD BLACK	MINT- £675.00
HASSELBLAD 500CM BODY WITH 80mm F2.8 T*	MINT- £695.00
HASSELBLAD 90mm F4 FOR XPAN	MINT-IN KEEPER £365.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 50mm F4 OF FLE DISTAGON + HOOD	MINT-BOXED £699.00
HASSELBLAD 50mm F4 OF SONNAR CF	EXC++ £575.00
HASSELBLAD 4504 PRO FLASH COMPLETE	MINT-BOXED UNUSED £145.00
HASSELBLAD A12 BACK	EXC++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500M503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 19E F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F55 BODY	MINT-BOXED £39.00
NIKON 105mm F2.8 "G" IF-ED AFD DX FISHEYE LENS	MINT-BOXED £395.00
NIKON 28mm F2.8 AF	MINT £129.00
NIKON 35mm F2.8 AF	MINT £125.00
NIKON 50mm F1.8 AF	MINT £79.00
NIKON 50mm F1.4 AF + FILTER	MINT- £175.00
NIKON 85mm F1.4 AF "D" WITH HOOD	MINT-BOXED £465.00
NIKON 100mm F2.8 AIS SERIES E GREAT PORTRAIT LENS	MINT- £100.00
NIKON 180mm F2.8 AF IF-ED LATEST LENS	MINT-BOXED £465.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD	MINT-BOXED £595.00
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NIKON 18 - 55mm F3.5 5.6 "G" DX AF-S VIBRATION RED	MINT-BOXED £99.00
NIKON 18 - 70mm F3.5 5.6 "G" DX IF ED AF-S C-ASSED	MINT-HOOD £149.00
NIKON 18 - 105mm F3.5 5.6 "G" DX ED AF-S VIBR RED	MINT CASSED £149.00
NIKON 18 - 200mm F3.5 5.6 "G" DX ED AF-S VR II LATEST	MINT-BOXED £465.00
NIKON 24 - 120mm F3.5 5.6 AF IF ED AF-S VR	MINT-BOXED £245.00
NIKON 35 - 70mm F3.5 5.6 AF	MINT- £75.00
NIKON 35 - 80mm F4.5 5.6 AF "D"	MINT-BOXED £55.00
NIKON 35 - 105mm F3.5 5.6 AF WITH MACRO	MINT £129.00
NIKON 35 - 135mm F3.5 5.6 AF + HOOD	MINT £129.00
NIKON 70 - 200mm F2.8 IF-ED AF-S VIBRATION RED	MINT-BOXED £699.00
NIKON 70 - 300mm F4.5 5.6 "G" BLACK	MINT-BOXED £295.00
NIKON 70 - 300mm F4.5 5.6 "D" ED	MINT-BOXED £145.00
NIKON 70 - 300mm F4.5 5.6 "G" IF-ED AF-S VIB REDUC	MINT-BOXED £295.00



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D7000 Body £579

D7000 + 18-105mm VR £705
D7000 + 18-105mm VR + 70-300mm £1144

CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera'
Teddy - Nottinghamshire



D7100 From **£839**

D7100 Body £739 Inc Cashback*
Price you pay today £839
D7100 + 18-105mm VR £879 Inc Cashback*
Price you pay today £979

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera
Sammydo - Ulster



D610 From **£1399**

D610 Body £1279 Inc Cashback*
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D800 Body £1999
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SONY



A7R Body £1669

A7R Body £1669
A7 Body £1235
A7 + 28-70mm £1489

RECOMMENDED LENSES:
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Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T* £749

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NEW! A6000 Body £589

NEW! A6000 Body £589
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A58 + 18-55mm £359
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Panasonic



NEW! GH4 from **£1299**

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RECOMMENDED LENSES:
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NEW! 14-140mm f3.5-5.6 OIS £495

GX7



GX7 Body £689

GX7 Body £689
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OLYMPUS



NEW! OM-D E-M10 From **£529**

OM-D E-M10 Body £529
OM-D E-M10 + 14-42mm Electronic Zoom £699
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OM-D E-M1 + 12-50mm £1489
OM-D E-M1 + 12-40mm £1949
OM-D E-M5 Body £699
OM-D E-M5 + 12-50mm £879

E-P5



E-P5 Body £799

E-P5 + 14-42mm £899
E-P5 + 17mm + VF-4 Electronic Viewfinder £1299
E-PL5 + 14-42mm £449
E-PL5 + 14-42mm + 40-150mm £649
RECOMMENDED LENSES:
Olympus 12mm f2.0 ED £899
Olympus 17mm f1.8 £369

PENTAX



K-3 From **£899**

K-3 Body £899
K-3 + 18-135mm £1169
K-5 II + 18-55mm WR £679
K-5 II + 18-135mm WR £919
K-5 IIs Body £699
K-50 From £429
K-500 From £348

FUJIFILM



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X-E2 Body £759
X-E2 + 18-55mm £1149
RECOMMENDED X-MOUNT LENSES:
Fujinon 35mm f1.4 R £409
Fujinon 60mm f2.4 R £465
Fujinon 18-55mm f2.8-4.0 OIS £499

X-T1



NEW! X-T1 From **£1049**

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1080p movie mode

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100D Body **£399**
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5.0 fps
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Price you pay today £869

Canon EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body **£4845**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★
"...honestly say that I have never been so excited about my equipment"
Snapperfish - Oxford

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★
"...bought this as an upgrade to the 5D Mk 2 and have never looked back."
Dave - Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★
"...The full frame sensor is superb"
Sandan Cath - Luton

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

£100 CASHBACK*

7D Body **£1029**

7D Body **£929**
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Canon EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

6D **From £1379**

6D Body **£1379**
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1080p movie mode
Full Frame CMOS sensor

£150 CASHBACK*

5D Mark III **From £2329**

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CUSTOMER REVIEW: 5D Mark III +
★★★★★
"Mind blowingly clear photography"
Ziela - Ireland

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YTL8354 Carbon Fibre £239
YTL8383 Carbon Fibre £239
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• 9cm Min Height
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Flashguns: 24 AF-1 £59.99, 44 AF-1 £139.99, 52 AF-1 £199.99, 58 AF-2 £289

Macro flash: 15 MS-1 £295.99

SIGMA Flashguns: EF 610 DG ST £109.99, EF 610 DG Super £159.99

Nissin Flashguns: MG8000 £349, Di622 II £114.99, Di700 £159, Di866 Mark II £199

SUNPAK Flashguns: PZ42X £99, PF30X £74.99, 16R Pro £337.99

SEKONIC Flashguns: Sekonic L-308S £139, Pro 478DR £324.99

GOSSEN Flashguns: DigiPro F £159.99

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Ink Test Winner



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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
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T0481-T0486 Set of 6	£69.99 set of 6	£19.99 3 sets for £56.99	RX500, RX600, RX620, RX640
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T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
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T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
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T0591/2/3, each	£12.99 13ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	£4.99 21ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
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T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720W, PX730W/800W/810W/830W/840W/850W/860W/870W/880W/890W/900W
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Flamingo Inks
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T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	
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T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
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T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.8ml	£4.99 13ml	Fox Inks
T1282/3/4, each	£7.99 5.8ml	£3.99 10ml	SX420W/425W/445W/525W/535W/545W/555W/565W/575W/585W/595W/605W/615W/625W/635W/645W/655W/665W/675W/685W/695W/705W/715W/725W/735W/745W/755W/765W/775W/785W/795W/805W/815W/825W/835W/845W/855W/865W/875W/885W/895W/905W
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	Photo R3000 Turtle Inks
T1291 Black	£10.99 11.2ml	£4.99 16ml	Photo R2000 Kingfisher Inks
T1292/3/4, each	£10.99 7ml	£4.99 13ml	Photo RX700 Penguin Inks
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T1591-9, each	£14.99 17ml each or £107.99 set of 8	£4.99 17ml each or £107.99 set of 8	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
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No.16 CMY, each	£5.99 3.1ml	£3.99 13ml	XP302, XP305, XP402, XP405
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No.16XL CMY, each	£11.99 6.5ml	£3.99 13ml	XP302, XP305, XP402, XP405
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No.18XL Black	£14.99 11.5ml	£4.99 16ml	High Capacity Elephant Inks
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49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
49mm	£11.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

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52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
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82mm	£34.99
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67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

KOOD Close Up Filter Sets (+1, +2 & +4)

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77mm SPECIAL	£79.99
82mm	£120.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
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58mm Adapter Ring	£4.99
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67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99
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Wide Angle Holder	£6.99
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£43.99

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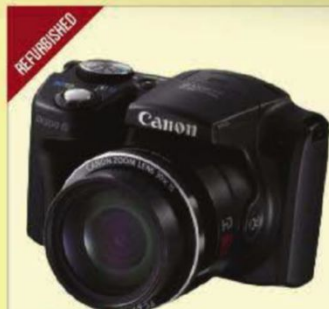
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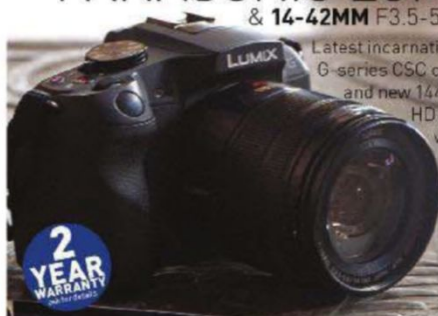
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ETRSI Complete + Grip		70-200mm F2.8 L USM	E++ £649	50mm F3.5 FD Macro	As Seen £49	Panasonic DMC LK1	E++ £79	Canon EOS 300 Body Only	E++ £1189	202FA Chrome Body	E++ £649
ETRSI Body + Speed Grip		70-200mm F4 L USM	E++/Mint-£749	70-210mm F4 FD	As Seen £229	Panasonic DMC LK2	E++ £99	Canon EOS 200 + BG-E2 Grip	E++ £399	555SLX Black Body Only	E++ £449
30mm F3.5 PE Fisheye		70-200mm F4 L USM	E++ £429	80-200mm F4 FD	Exc/++ £229	Panasonic DMC LK3	E++ £129	Canon EOS 300 Body Only	As Seen £1189	555SLX Chrome Body Only	E++/Mint-£399
40mm F4 E		70-210mm F3.5-4.5 USM	Unused £149	100mm F4 FD Macro + Tube	E+/Unused £119	Panasonic DMC LK4	E++ £159	Canon EOS 450D Infra Red Body	As Seen £249	500ELX Black Body Only	E++ £439
45-90mm F4.5-5.6 PE		70-210mm F4 EF	E++/Unused £69	100mm F3.5 FD Macro	Exc/++ £39	Panasonic DMC-F54	E++ £39	Canon EOS 450D Body Only	E++ £1149	555SLX Chrome Body Only	E++ £449
70-140mm F4.5 PE		70-300mm F4-5.6 IS USM	E++ £249	135mm F3.5 Block	E++ £35	Panasonic F500	E++ £79	Canon EOS 400D Body Only	E++ £79	555SLX Complete	E++ £1149
75mm F2.8 EII		70-300mm F4-5.6 L IS USM	E++ £499	300mm F4 FD	E+/Unused £29	Panasonic F2100	E++ £129	Canon EOS 350D Body Only	E++ £79	SWC Body + Finder	E++ £1199
100mm F4.5 Macro		70-300mm F4.5-5.6 DO IS USM	Exc/E++ £399	200mm F2.8 FD	Unused £249	Panasonic F228	E++ £129	Fuji S2 Pro Body Only	E++ £1119	Canon Outfit	E++ £2250
105mm F3.5 E		75-300mm F4.5-5.6 IS USM II	E++ £399	300mm F4 FD	Unused £249	Ricoch GR Digital	E++ £249	Fuji S3 Pro Body Only	E++ £1149	Canon Outfit	E++ £1189
150mm F3.5 E		90-200mm F4.5-5.6 EF II	E++ £1199	300mm F4.5 Block	E++ £39	Ricoch GR Digital Limited Edition	Mint-/Mint-£129	Fuji S5 Pro Body Only	E++ £2239	30mm F3.5 CFi Fisheye	E++ £2799
150mm F3.5 PE		85mm F1.2 USM MkII	E++ £1289	400mm F4.5 Block	E++ £39	Ricoch GX100	E++ £79	Kodak DCS Pro14N Body Only	E++ £2999	45mm F4.5 Apo Grandagon	E++ £889
200mm F4.5 E		100mm F2.8 EF Macro	E++ £1179	600mm F4.5 Block	E++ £79	Leica D100 + V-Finder	E++ £1119	Leica D100 Body Only	E++ £1949	90mm F2.8 FE	E++ £499
200mm F5.6 E		100-400mm F2.8 USM Macro	E++ £319	Tokina 300mm F2.8 ATX	E++/Unused £399	Ricoch GX200 + Finder	E++ £1119	Leica SL2 Black Body Only	E++ £6999	50mm F4 CF	E++ £349
250mm F5.6 E		100-400mm F4.5-5.6 L IS USM	E++ £499	Vivitar 19mm F3.8 M.C	E++ £49	Ricoch GX200 + Finder + Wide/Tele Conv.	E++ £1119	Nikon D4 Body Only	E++ £3499	50mm F4 CF FLE	E++ £599
250mm F5.6 PE		135mm F2.1 USM	E++ £749	2 X Extender	Unused £49	Ricoch GX200 + 24-55mm	Mint-£289	Nikon D3X Body Only	E++ £4499	50mm F4.5 CF	E++ £599
500mm F8 E		180mm F3.5 L Macro USM	E++ £799	2 X Extender	Unused £49	Ricoch GX200 + 28mm F2.5	Mint-£379	Nikon D3X Body Only	E++ £4499	50mm F4.5 CF	E++ £599
2x Converter E		100mm F2.8 L IS USM	E++ £899	Autobulb	E++ £75	Sony DSC-H1	E++ £1149	Nikon D1X Body Only	E++ £1189	90mm F2.8 FE	E++ £399
120 E Mag		400mm F2.8 L USM	E++ £2299	2 X Wireless Controller	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
Polaroid Mag E		400mm F4 DO IS USM	E++ £3899	Angle Finder C	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
AEI Meter Prism		400mm F5.6 L USM	E++ £399	Angle Finder C	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
Prism Finder E		600mm F4 L IS USM	E++ £5499	Speed Finder F	E++ £49	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
Extension Tube E14		800mm F4 L USM	E++ £4499	Speed Finder F	E++ £49	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
Extension Tube E28		Sigma 10-20mm F4-5.6 DC HSM	E++ £229	188A Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
Extension Tube E42		Sigma 15-30mm F3.5-4.5 DC DG	E++ £219	2477 Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
Motorwinder E		Sigma 17-70mm F2.8-4.5 DC	E++ £219	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
SCA386 Flash Adapter		Sigma 16-125mm F3.5-5.6 DC OS HSM	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-25mm F3.5-5.6 DC OS HSM	E++ £1219	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-35mm F4-5.6 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-50mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-70mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-105mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-135mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-150mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-180mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-200mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-250mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-300mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-400mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-500mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-600mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-700mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-800mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-900mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-1000mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-1200mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-1400mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-1600mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-1800mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-2000mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-2200mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-2400mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-2600mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-2800mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-3000mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-3200mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-3400mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-3600mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-3800mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-4000mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-4200mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-4400mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-4600mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-4800mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-5000mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-5200mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-5400mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-5600mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-5800mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-6000mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-6200mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-6400mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-6600mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-6800mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-7000mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-7200mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-7400mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-7600mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-7800mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-8000mm F2.8 APO Macro	E++ £1159	300TL Speedlite	E++ £29	Sony DSC-H177	E++ £1119	Nikon D800E Body Only	E++ £1949	90mm F2.8 FE	E++ £399
		Sigma 16-8200mm F2.8 APO Macro	E++ £1159	3							

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HASSELBLOD HD 31-80mm

HASSEL 30mm 39-80mm S&P/B

HASSEL 30mm 39-80mm S&P/B

HASSEL 30mm CF/B&W ASNEW

HASSEL 40mm CFE-B&W NEW

HASSEL 1000f-60.80.135.BELLO

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LEICA M6 WETZLER B&W NEW

LEICA M6TTL ASNEW UNSE

LEICA M7 B&W UNSE

LEICA M8000 ASNEW

LEICA M6PLATIN-501.4 ASNEW

LEICA R8000 UNSE

LEICA R9-DIGITAL MODEL

LEICA 15mm SUPER ELMAR-R

LEICA 19mm ELMAR-R

LEICA 35mm SUMMICRON-R

LEICA 50mm SUMMICRON-R

LEICA 80mm f1.4-R/UNSE

LEICA 200mm f4-R/B&W UNSE

LEICA 1.4 AUTO-CONVERTER NEW

LEICA 243.8mm ASPH B&W ASNEW

LEICA 2000 BODY/B&W UNSE

NIKON D600 BODY

NIKON ZEISS 501 4.7Z NEW

NIKON 2002S-281V NEW

NIKON 3521 281V ASNEW

NIKON F3T B&W UNSE

NIKON F6 BODY/B&W UNSE

OLYMPUS OM2-M5-12-30 B&W

OLYMPUS F3 BODY/UNSE

OLYMPUS 43mm/1.8 LENSES

PENTAX 85mm/1.8SMC LENSES

PENTAX 67-11 WOODPROP NEW

PANASONIC CH1 BODY NEW

ROLLEI 2.8 F PLANAR S&P/B

ROLLEI 2.8 F PLANAR S&P/B

ROLLEI 6008AF-80 B&W UNSE

ROLLEI 6003AF-80mm

ROLLEI 6003AF LENSES, 40-250mm

SCHNEIDER CONTRA FL 4.7mm

SIGMA 120-400 OS CAF NEW

SONY ALPHA 8000 B&W

SONY NEX7 BODY ASNEW

SONY SIGMA 15mm FISHEYE NEW

SONY ZEISS 851.4 NEW UK

SONY ZEISS 24-70.2 ASNEW

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ALFA 6.9/10/11 S-LENSES

BESSA 17/FL-LENSES 12-90mm

BESSA 17/FL-LENSES 12-90mm

BESSA 17/FL-LENSES 12-90mm

CANON 105MM/1.1 BOXED/USED

CANON 105MM/1.1 BOXED/USED

CANON 5500 BODY B&W NEW

CANON 70 BODY/ASNEW

CANON 24mm TSE-11

CANON 85mm f1.2 L11

CANON 2001 8.400/600 PL.MT

CANON 60mm/1.8 ASNEW

CANON POWERSHOT G1X/ASNEW

CANON 6000 BODY/ASNEW

CONTAX V ZOOM 50mm NEW

CONTAX 645-800/B&W UNSE

CONTAX 12.2 B&W UNSE

CONTAX TVS111 BOXED

GANDOLFI 45x VARIANT

FUJI XC-1 BODY

FUJI 182mm 35mm f4

HASSELBLOD HD 31-80mm

HASSEL 30mm 39-80mm S&P/B

HASSEL 30mm 39-80mm S&P/B

HASSEL 30mm CF/B&W ASNEW

HASSEL 40mm CFE-B&W NEW

HASSEL 1000f-60.80.135.BELLO

HORSEMAN 612PANO-35mm UNSE

LEICA M6 WETZLER B&W NEW

LEICA M6TTL ASNEW UNSE

LEICA M7 B&W UNSE

LEICA M8000 ASNEW

LEICA M6PLATIN-501.4 ASNEW

LEICA R8000 UNSE

LEICA R9-DIGITAL MODEL

LEICA 15mm SUPER ELMAR-R

LEICA 19mm ELMAR-R

LEICA 35mm SUMMICRON-R

LEICA 50mm SUMMICRON-R

LEICA 80mm f1.4-R/UNSE

LEICA 200mm f4-R/B&W UNSE

LEICA 1.4 AUTO-CONVERTER NEW

LEICA 243.8mm ASPH B&W ASNEW

LEICA 2000 BODY/B&W UNSE

NIKON D600 BODY

NIKON ZEISS 501 4.7Z NEW

NIKON 2002S-281V NEW

NIKON 3521 281V ASNEW

NIKON F3T B&W UNSE

NIKON F6 BODY/B&W UNSE

OLYMPUS OM2-M5-12-30 B&W

OLYMPUS F3 BODY/UNSE

OLYMPUS 43mm/1.8 LENSES

PENTAX 85mm/1.8SMC LENSES

PENTAX 67-11 WOODPROP NEW

PANASONIC CH1 BODY NEW

ROLLEI 2.8 F PLANAR S&P/B

ROLLEI 2.8 F PLANAR S&P/B

ROLLEI 6008AF-80 B&W UNSE

ROLLEI 6003AF-80mm

ROLLEI 6003AF LENSES, 40-250mm

SCHNEIDER CONTRA FL 4.7mm

SIGMA 120-400 OS CAF NEW

SONY ALPHA 8000 B&W

SONY NEX7 BODY ASNEW

SONY SIGMA 15mm FISHEYE NEW

SONY ZEISS 851.4 NEW UK

SONY ZEISS 24-70.2 ASNEW

SONY ZEISS 70-200.2

TAMRON CFA 28-105.2 B&W UNSE

TAMRON AF 70-200.2 B&W

WESTA 54.1 10x UNSE

WIDE RANGE OUT OF DATE FLM

COLLECTABLES-ZEISS, VANDER, NIKON, CANON, ETC.

CATALOGUES-LEICA ZEISS NIKON CANON, HASSELBLOD ETC.

SCANNERS-MOD RANGE TO HIGH-END MOST FORMATS AVAILABLE S/H

MAMIYA PRESS-UNIVS-50+100R-2+250-POLA B&W-67+69PH

DIGITAL 28-120mm LENSES R/S SHUTTER

HORSEMAN VIEW-DIGITAL CAMERA, HASSELBLOD, R9339-90mm

BLENDS/ELCROM FLASHES, REDHEAD/BLONDES LIGHTS

PROFOTO 7a72/2400/7b/LUMINEY PORTABLE FLASH

ESOTERICA/EXOTICA/CLASSICA

ALFA 360/ ROTOCAMERA/ASNEW

ALFA 6.9/10/11 S-LENSES

BESSA 17/FL-LENSES 12-90mm

BESSA 17/FL-LENSES 12-90mm

BESSA 17/FL-LENSES 12-90mm

CANON 105MM/1.1 BOXED/USED

CANON 105MM/1.1 BOXED/USED

CANON 5500 BODY B&W NEW

CANON 70 BODY/ASNEW

CANON 24mm TSE-11

CANON 85mm f1.2 L11

CANON 2001 8.400/600 PL.MT

CANON 60mm/1.8 ASNEW

CANON POWERSHOT G1X/ASNEW

CANON 6000 BODY/ASNEW

CONTAX V ZOOM 50mm NEW

CONTAX 645-800/B&W UNSE

CONTAX 12.2 B&W UNSE

CONTAX TVS111 BOXED

GANDOLFI 45x VARIANT

FUJI XC-1 BODY

FUJI 182mm 35mm f4

HASSELBLOD HD 31-80mm

HASSEL 30mm 39-80mm S&P/B

HASSEL 30mm 39-80mm S&P/B

HASSEL 30mm CF/B&W ASNEW

HASSEL 40mm CFE-B&W NEW

HASSEL 1000f-60.80.135.BELLO

HORSEMAN 612PANO-35mm UNSE

LEICA M6 WETZLER B&W NEW

LEICA M6TTL ASNEW UNSE

LEICA M7 B&W UNSE

LEICA M8000 ASNEW

LEICA M6PLATIN-501.4 ASNEW

LEICA R8000 UNSE

LEICA R9-DIGITAL MODEL

LEICA 15mm SUPER ELMAR-R

LEICA 19mm ELMAR-R

LEICA 35mm SUMMICRON-R

LEICA 50mm SUMMICRON-R

LEICA 80mm f1.4-R/UNSE

LEICA 200mm f4-R/B&W UNSE

LEICA 1.4 AUTO-CONVERTER NEW

LEICA 243.8mm ASPH B&W ASNEW

LEICA 2000 BODY/B&W UNSE

NIKON D600 BODY

NIKON ZEISS 501 4.7Z NEW

NIKON 2002S-281V NEW

NIKON 3521 281V ASNEW

NIKON F3T B&W UNSE

NIKON F6 BODY/B&W UNSE

OLYMPUS OM2-M5-12-30 B&W

OLYMPUS F3 BODY/UNSE

OLYMPUS 43mm/1.8 LENSES

PENTAX 85mm/1.8SMC LENSES

PENTAX 67-11 WOODPROP NEW

PANASONIC CH1 BODY NEW

ROLLEI 2.8 F PLANAR S&P/B

ROLLEI 2.8 F PLANAR S&P/B

ROLLEI 6008AF-80 B&W UNSE

ROLLEI 6003AF-80mm

ROLLEI 6003AF LENSES, 40-250mm

SCHNEIDER CONTRA FL 4.7mm

SIGMA 120-400 OS CAF NEW

SONY ALPHA 8000 B&W

SONY NEX7 BODY ASNEW

SONY SIGMA 15mm FISHEYE NEW

SONY ZEISS 851.4 NEW UK

SONY ZEISS 24-70.2 ASNEW

SONY ZEISS 70-200.2

TAMRON CFA 28-105.2 B&W UNSE

TAMRON AF 70-200.2 B&W

WESTA 54.1 10x UNSE

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CANON 105MM/1.1 BOXED/USED

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CANON 24mm TSE-11

CANON 85mm f1.2 L11

CANON 2001 8.400/600 PL.MT

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CANON POWERSHOT G1X/ASNEW



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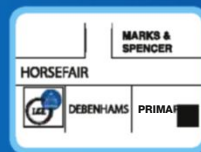
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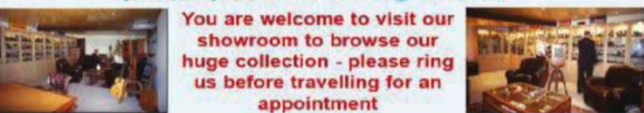
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OGDEN CHESNUTT

On the hunt for a money-making stock photography project, Ogden happens upon the perfect solution. Or does he...?

I WAS sitting at the bar with a box full of prints spread out in front of me. 'Incoming,' called a voice from my right, and as I looked in its direction a fresh pint of ale came careening down the bar, then tripped on a beer mat and tipped over in front of me.

'Oh, man. I'm sorry,' Eli said, rushing to grab a beer towel and mopping foam off my prints. 'I didn't see your pictures. I hope they're OK.'

'Oh don't worry,' I said. 'I suppose it's payback for the time I reformatted your memory card.'

Eli gritted his teeth. 'Four memory cards. Every memory card I've ever lent you.'

'Yes, well... I suppose revenge in this case is best served at room temperature.'

The truth is, I wasn't very happy with the prints, anyway. I was editing down the results from my first week of shooting stock, and none of my images quite captured the 'rising fuel prices' theme in which I've been trying to specialise.

Sure, I captured hands on pumps, pumps in tanks and prices ticking over, but I had nothing to give them context. No frustrated expressions, nor any point of reference to show that the prices on the billboards were higher than just a week ago. The best stock is simple, bright, clean and straight to the point. Mine were none of these things.

'I think I need a new stock photography project,' I told Eli, as I took a long drink from his pint.

'Really? But rising fuel costs is so on-trend! Just today they announced the energy companies are going to be audited. If you act quickly you could see one of these...' His eyes searched my prints, then came back to me. 'So, what type of project were you thinking of?'

Since I joined Facebook last year for the purpose of keeping up with my grandchildren, I've been inspired by many of the Project365 ideas I see people from my camera club sharing.

I'm not much of a self-portraitist, but recently I've been intrigued by the idea of photographing the same location through the seasons. My idea is to take this a pedantic step further. I want to photograph the same location every day of the year and become the main provider of stock photography for that location.

My plan is simple: I will find a well-known – yet easily accessible – location that is recognisable to most people. A Windsor Castle, for instance. Or Stonehenge. And by photographing this place every day, I will be in a good position to capture it covered in snow, submerged in floods or persevering through any adverse weather the heavens may inflict upon it, as we stoic British people do on a

daily basis. Any time the weather becomes the news, so could my images. This is my plan.

'Sounds good,' said Eli. 'But where will you photograph?'

It was the all-important question. And I'd been struggling with it. I'd even spent several hours in the Apple store doing research on different locations.

My first thought had been Kew Gardens, as it's a more natural landscape and weather effects could be captured more dramatically. But is Kew easily identifiable with London? Do you see a picture of a giant lily pad and think of the Big Smoke?

With Big Ben you certainly do, but security guards keep you from getting close enough. I needed an easily recognisable monument with a surrounding landscape that is open to the public. I needed... St Paul's Cathedral. Nothing is more iconically

London and a testament to British stoicism than the weather-beaten, fire-proof, Blitzed and Occupied St Paul's Cathedral.

'That's quite brilliant,' Eli conceded. 'I love that idea. But can you set up a tripod

there? And what time do the grounds open and close?' Clearly I needed to do more research.

'I find that the best research when I start a new photo project is just trial and error,' he said. 'I hate reading someone else's instructions. I think you should just pack up your tripod, go there, and see what they let you get away with.'

Marriage has mellowed my formerly irascible friend, and I was once again forced to admit he was right. He agreed to meet me at St Paul's Cathedral later that day to talk me through his workflow and get my project started.

The sun was low in the sky, casting deep shadows across the grounds that surround St Paul's. Eli didn't bring a camera, embracing his role as teacher – or perhaps just enjoying the opportunity to tell me what to do. We paced around, looking for the right vantage point to frame the cathedral.

'Remember, you're looking for an angle that not only emphasises the timelessness of this cathedral, but also allows you to show the passage of time. This view should be the composition for all your pictures.'

I needed to include the ground. I needed a low angle and a short focal length. But every time I crouched down to try out a new composition, something nagged at me. 'Think about the cathedral's relationship with nature,' Eli advised, 'and how you can tie those two together in one image.'

Then the nagging rose to a shout so loud it could rouse the souls in the Whispering Gallery. I suddenly knew why my new project was doomed... **AP**

'Just pack up your tripod, go there, and see what they let you get away with'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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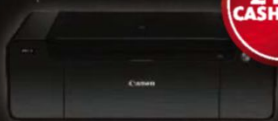
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